THE ATHENÆUM

Journal of English and Foreign Literature, Science, the fine Arts Angt and the Brama.

No. 4009.

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CHARLES LAMB had, he told Bernard Barton, but a poor opinion of the liberality of publishers; and we greatly fear that, were he still in the flesh to see and examine these two editions of his correspondence, this deplorable prejudice of his might not impossibly acquire some confirmation. Lamb's writings brought him little money, but since his death his literary remains have proved a veritable mine to the publisher. Sixty-seven years have passed since the first edition of the 'Letters,' and after so long an interval it is surely not unreasonable to expect that those who are still turning this delightful literature to such profitable account should at least endeavour by every means in their power to ensure its presentation to the public in a carefully ascertained chronological sequence, and with a text scrupulously revised. How, then, do the volumes before us answer the test of these two moderate and indispensable conditions? Let us take the matter of arrangement first.

With regard to the new "Eversley" edition, it must be borne in mind that Ainger's editorial work belongs substantially to the period of the eighties. That genial scholar appears to have held that with the publication of the 'Letters,' in 1888, his editorial labours had virtually come to an end, and that-to quote his own words-"for better or worse, he had said his say about Charles Lamb." Despite a timid and desultory attempt at revision, his notes on the letters remained in the édition de luxe (1900) much as they were when they first appeared; while the text, though emended in a few corrupt places to which James

Dykes Campbell had called attention in the Athenaum, still continued to exhibit some ugly blots, most of which may be traced back to Moxon's one-volume edition of 1868. Now for reprinting the notes just as the author had left them in 1900, without addition or modification whatsoever, good reason may, without doubt, be adduced. Like everything else that Ainger has done in literature, his commentary on the letters is a thing in se totus teres atque rotundus, and as such will always possess an interest and a value of its own, independent of time.

But with regard to the text it is surely otherwise. From 1888 to 1904 is a far cry; and in the interval we have contrived to add something to our previous information concerning Lamb. In parti-cular our knowledge of the chronology of the letters has considerably improved. Their

contents have been more closely interrogated, and many letters, especially of the earlier period, have been shown to be wrongly dated and misplaced in all the editions. A revised list of the letters of 1800-1803, arranged in chronological series, has appeared in Notes

and Queries.

Matters, then, standing thus, it is surely an absurd anachronism to reprint the letters at this time of day in the selfsame order in which they appeared in the édition de luxe-the very order, observe, with perhaps four or five exceptions, in which Ainger had—tentatively, and "with many misgivings"—sent them to the printer in 1888. Yet this is just what the publishers of the new "Eversley" edition have done and why? Apparently for no better reason than that the edition of 1888 had been stereotyped, and that a thorough rearrangement of the letters must have involved the sacrifice of a certain number of the plates! Surely this is a penny-wise and pound-foolish policy: it is (to quote a homely proverb) "spoiling the ship for a ha'porth of tar." Reprint Ainger's notes intact, if you will; but why present to an unsuspecting public, under the promising heading "Newly Arranged," a mass of letters which the editor can, in truth, hardly be said to have arranged (in the strict sense of the word) at all? It seems ungracious to utter a word in disparagement of the dead; but the truth is-and Ainger himself, we believe, would have been the first to admit it—that in preparing the edition of 1888 he did not avail himself so frequently or so fully as he might and ought to have done of internal evidence as a means of fixing the true order of the letters. Minute and dry research was clearly repugnant to This is not the place for an examination in detail; but we will venture to assert that if the order of the letters in vols. i. and ii. of the édition de luxe, and in vol. i. of the "Eversley" edition of 1904, is examined under the searchlight of our present knowledge, it will be found to be little better than a travesty of a chronological arrange-

As for the sequence of the letters in Messrs. Dent's edition, matters are not, indeed, so bad; but they are bad enough. Their brilliant and gifted editor Mr. William Macdonald was clearly alive to the need of a drastic rearrangement, and had actually taken the thing in hand; but here again the

short-sighted policy of the publishers interposed. The edition, it would seem, had been timed to appear on such a date; and on this date, at whatever cost, appear it must! And with what result? With the result that not only is the rearrangement of the material left inchoate and incomplete, but also that the text itself of this attractive edition has been allowed, for lack of due editorial supervision, to lapse into a corruptness greater than that of any other edition known to us.* Mr. Macdonald, no doubt, was prepared to do his office; but time pressed, and revision was dispensed with. So it is that, rather than be foiled of their particular time for publication, Messrs. Dent have preferred to issue a work of which the material alone must represent a heavy outlay in a state so imperfect as to be a discredit to them. Publishers have their reasons, no doubt, such as American editions and the advantages of priority; but such a course must surely in the long run be ruinous to a book even in an age as unready to demand or value expert work as the present.

In seeking to fix the year or month of an undated letter, the first step clearly is to interrogate its contents. Let us see how our editors have discharged this plain duty. Take the letter beginning "Bis dat qui cito dat" (Ainger, 1904, i. 325; Macdonald, i. 334). On the authority of Mr. Kegan Paul, from whose 'Life of Godwin' it is derived, this letter is printed in all editions subsequent to 1876 as belonging to the year 1811, and as addressed by Lamb to William Godwin. Now, as the contents clearly show, the letter is addressed to a freeholder of Clerkenwell residing in Kensington, the head of an "excellent family," certain members of which are indicated by the names of Amelia, Caroline, Louisa, Julia, and Mrs. Hume. Do these particulars point to Godwin as the recipient? are they even consistent or reconcilable with such a hypothesis? We venture to think they are not, and we suggest with some confidence that this letter was written by Lamb to his friend Joseph Hume, of the Victualling Office, Somerset Place, a gentleman whose wife Lamb would naturally refer to as "Mrs. Hume," and whom we know to have been possessed of four daughters, named respectively Amelia, Caroline, Louisa, and Julia. We also learn (from other letters addressed to him by Lamb) that Mr. Hume

^{*}We have noted the following errors of the press in vol. i. The numbers refer to the pages:—"Kassell' (Russell). 21; "humanity" (humility, 42; "cheerlea" (cheerful). 70; "on" (of), 91; "intelligence" (intelligence). 99; a omitted, 106; "ecologue," 107; as omitted, 107; lines 5-7 of the Old Steward's second speech (111) should come after line 2 of his third speech (112); "Backs" (Book), 162; "residents" (residence), 188; "Belvidere" (Belvidera), 208; "confirm" (conform), 205; "backs" (Belvidera), 208; "confirm" (conform), 205; "Ton" (Son), 212; "working" (warping), 217; "laudible," 218; "threah (thrush), 229; "bolled" (brolled), 221; "Howitt's (Howell's), 228; "Birck's" (Birch's), 228; her omitted, 232; six her travaid omitted, 232; 'lapus" (lapus), 255; "long" (bony), 287; "Mary" (Mary's), 288; "thinking (sinking), 280; "Mr. H." (bat), 283; "intended (attended), 304; "war redundant, 305 (1.4); "that" (then), 305; your omitted, 307; "Old Mare" (Old Man), 310; "Deflector" (Reflector), 318; "friend" (Friend), 318; "their" (there), 338; "more" (mere), 363; this omitted, 338; "quiet" (quits), 308; "more" (mere), 363; this omitted, 384; "in" (into), 417; yet omitted, 417; "about Browne), 422.

Vol. ii.—"researches" (researchers), 4; "imposter," 16; at omitted, 58; "abjure" (adjure), 112; "bucks" (backs), 140; "two" (too), 153; "Weston" (Warton), 222; "unchanged" (unbanged), 224; "be" (the), 228; "bear'st" (hear's), 244; "Serenta" (Serentan), 245; "bear'st" (hear's), 244; "Serentan' (Serentan), 245; "bear

lived at "Montpelier," in Kensington, and Mr. Carew Hazlitt tells us that he had a town house in Percy Street, Bloomsbury, in respect of which, we presume, he might be a freeholder of Clerken-well. That Godwin was a freeholder of Clerkenwell, either in the year 1811 or at any earlier or later period, we regard as most unlikely; anyhow, Godwin did not live at Kensington, nor was he the head of a family numbering amongst its members four ladies of the names above mentioned. All these things are sufficiently evident, one would suppose; they are "level to the meanest understanding"—which, perhaps, is the reason why they have somehow escaped the notice of our editors. So much for the addressee of this letter; now for the date. Lamb writes: "I'd go cheerfully myself, but I am no freeholder: Fuinus Troes, fuit Ilium, but I sold it for 501." Now, here is a reference, as plain as plain can be, to Lamb's little freehold of Button Snap, near Puckeridge, which he acquired from Sarah Fielde, the widow of his god-father, Francis Fielde the oilman, in August, 1812, and disposed of for the sum August, 1912, and disposed of for the sum of 50l. to Thomas Greg (or, as Lamb facetiously wrote it, Grig) the younger, of Broad Street Buildings, London, on February 15th, 1815. Here, then, we have a posterior limit to the date of the letter to Hume: it cannot have been written earlier than February 15th, 1815. Surely one does not need the eyes of Argus to perceive these

Two distinct and independent printed texts of the letters have come down to us, which it is the duty of every editor to collate with the utmost care. One of these is Talfourd's ('Letters of Charles Lamb,' 1837; 'Final Memorials,' 1848), which is reprinted by Mr. Carew Hazlitt ('Letters,' Bell & Sons, 1886); the other is that of the one-volume edition published by Moxon in 1868. This latter text is the archetype followed by Fitzgerald, Ainger, and Macdonald. It exhibits a number of textual errors which are not found in the Talfourd-Hazlitt text, but have been preserved only too faithfully by the three editors above named. Thus, in the letter to Coleridge dated June 24th, 1797, Lamb writes:—

"Worldly hopes are at a low ebb with me, and unworldly thoughts are not yet familiarised to me, though I occasionally indulge in them." So the passage runs in Talfourd and Hazlitt; but in the text of 1868 the words "not yet" are omitted, and this omission, though fatal to the sense, has been carefully handed on through the editions of 1870, 1875, 1888, and 1900 to the two editions now under discussion. Again, in the letter of July 1st, 1796, Lamb thus parodies certain 'Dactvls' sent him by Coleridge :-Sorely your Dactyls do drag along limp-footed: Sad is the measure that hangs a clog round 'em so. Here Talfourd and Hazlitt have "clog"obviously the correct word. But in the edition of 1868 we find "clod"; and "clod" it has remained in every edition, save Hazlitt's, since. In a letter to Moxon assigned to the year 1832 Lamb writes: "I am so much better, though my hand shakes in writing it, that," &c. This is correctly given by Hazlitt (ii. 384), but in Ainger and Macdonald we find the absurd blunder of "head" for hand, and on referring to Fitzgerald (edition of 1875) we find that the mistake originated with him. These examples serve to show how necessary it is for the editor of the letters to collate the two independent texts aforesaid.

In the Latin letter to Coleridge, dated October 9th, 1802, we find in Ainger's texts of 1900 and 1904 a blot more serious than any yet pointed out. In the edition of 1888 Ainger printed in his notes a translation, or rather a paraphrase, of this letter by his friend Dr. Calvert of Shrewsbury. In the paraphrase the words "per Maria," which occur in the postscript of the letter, are absurdly rendered "by Mary." In this postscript Lamb tells Coleridge that he has two volumes of Milton's Latin works, which he promises to send to Keswick presently, along with Coleridge's own books, "by sea (per Maria)." In a subsequent letter, dated October 23rd, 1802, Lamb writes of Coleridge's books: "They will be sent by sea; and my little precursor the Latin works aforesaid, with Baxter's Holy Commonwealth' and a North-American Bible will come to you by the Whitehaven waggon," &c. When revising the proofs of the édition de luxe Ainger, we suppose, perceived that there was something wrong about "per Maria." If it really meant "by Mary," ought it not to read "per Mariam"? Accordingly he proceeded to alter the text of Lamb's letter, silently, from "per Maria" to "per Mariam. Such a questionable proceeding as this is not, one fears, well calculated to inspire confidence in the perpetrator as a textual critic and editor. On the other hand, we may notice that Mr. Macdonald has scrutinized with good results the text of Lamb's Latin, a task which ought to be a commonplace, but nowadays demands especial recognition.

It is time to say something about the new letters printed in these two editions. In the "Eversley" edition we have the twentysix letters which were added (to the original four hundred and twenty of 1888) in the édition de luxe of 1900; and along with these are given sixteen letters to Rickman, one to Mrs. Rickman, one to Miss Rickman, two to Louisa Holcroft, and one to Dr. J. Badams - twenty-one in all, making a grand total of four hundred and sixty-seven. Here, as in the édition de luxe, Ainger has chosen to omit the delightful letter to Robert Lloyd dated December 17th, 1799, presumably because Lamb therein confesses that porter is "the beverage he most admires." "Wine makes me hot, and brandy makes me drunk [proh pudor !], but porter warms without intoxication; and elevates, yet not too much above the point of tranquillity." We cannot but deplore the squeamishness which would banish one of Elia's most genial and characteristic letters, for the sake of a sally so harmless-indeed, so obviously sportive—as this. The letters to Rickman are of the highest importance as autobiography, and serve incidentally to explain Lamb's mysterious allusion to a "ghoul," or "man-eater," in the letter to Rickman dated April 10th, 1802, which is printed in the earlier editions. The "ghoul," alias "Simonds-with-the-slit-lip," was one of the many gentlemen in distress whom those amiable conspirators, Lamb and Rickman, were plotting to relieve by employment, or, failing that, by monetary aid. The ghoul's identity is obscure; but we may be sure that Ainger is in error when he writes that "the Ghoul and Ghouless are Godwin and his new wife." This is indeed a most infelicitous guess.

Of the many, and in various ways interesting, new letters which have been collected by Mr. Macdonald, by far the most important are the two addressed, respectively on July 19th and 20th, 1819, to Frances Maria Kelly—the letter conveying Lamb's proposal of marriage and that in which he, at once bravely and humorously, expresses his entire acqui-escence in the lady's refusal. But, besides these, there are others-letters from Mary and Charles to the Clarksons, for examplereplete with divers points of interest. Mr. Macdonald has collated the Dibdin letters with the originals, and has restored certain words, phrases, and even paragraphs which Ainger had struck out. Certain parts of the letters addressed to Coleridge, too, which, for one reason or another, Talfourd had seen fit to discard, have been recovered by Mr. Macdonald and printed in their proper place. Amongst these is one on "Staring—Hairy Phillips"—Ned Phillips, not the Colonel—so characteristic of the writer that we cannot forbear quoting it here :-

"One piece of news I know will give you pleasure.....that poor card-playing Phillips that has felt himself for so many years the outcast of Fortune, which feeling pervaded his very intellect till it made the destiny it feared, withering his hopes in the great and little games of life—by favour of the single star that ever shone upon him since his birth, has strangely stept into—Rickman's Secretary-ship,—sword, bag, House and all—from a hopeless 100% a year, eaten up aforehand with desperate debts, to a clear 400% or 500%,—it almost reconciles me to the belief of a moral government of the world. The man stares and gapes and seems to be always wondering at what has befaln him. He tries to be eager at Cribbage, but alas! the source of that Interest is dried up for ever-he no longer plays for his next day's meal, or to determine whether he shall buy a pair of black silk stockings or coax his old ones a week or two longer; the poor man's relish of a Trump, the Four Honours, is gone-and I do not know whether-if we could get at the bottom of things-whether poor stardoomed Phillips with his hair staring with despair was not a happier being than the sleek, well combed, oily-pated Secretary that has succeeded. The gift is however clogged with one stipulation, that the Secretary do remain a Single Man. Here I smell Rickman. Thus at once are gone all Phillips's matrimonial dreams, those verses which he wrote himself and those which a which he wrote numeric and those which a surprised [?] Pen (with modesty let me speak as I name no names) endited for him to Eliza, Amelia, &c.—for Phillips was always a wive-hunting—probably from the circumstance of his having formed an extreme rash connexion in early life which paved the way to all his after misfortunes — but there is an obstinacy in human nature which such accidents only serve to whet on to try again. Pleasure thus at two entrances quite shut out, I hardly know how to determine of Phillips's result of happiness. He appears satisfyed, but never those bursts of gaiety, those moment-rules from the Cave of Despondency, that used to make his face shine and show the lines that care had marked in it. I would bet an even wager he marries secretly. The Speaker finds it out, and he is reverted to

his old liberty and a hundred pounds a year. These are but speculations."

Mention must be made of the portraits with which Messrs. Dent's edition is illustrated. Some of these are curious—e.g., that of Crabb Robinson, after the pencil sketch by G. Scharf, facing p. 294; and all serve to enliven these legible and prettily got-up volumes. It was unkind of Messrs. Macmillan to use a paper that will not take writing-ink, since their two volumes call for a large amount of marginal correction. They have, as we hinted above, retained the stereotype plates of 1888 as far as was possible; but the rejection of one of these plates in the introduction has led to a comical printer's error: on p. xxviii the dapper little "Contrapuntist" actually masquerades as "Viscount" Novello! Baron Lamb of Stamford would have relished this joke exceedingly.

The Theology of the Old Testament. By the late A. B. Davidson. Edited from the Author's Manuscripts by S. D. F. Salmond. (Edinburgh, T. & T. Clark.)

THE editor of this book states in his preface that much of the matter came to him "in a variety of editions—four, five, or six in some cases"—and that it was "far from easy to decide between one form and another, all being left undated, and to bring the different parts into proper relation." He adds, "I have not thought it right to take liberties with my departed friend's work. I have given it substantially as he left it." The book bears very evident proofs of these assertions. It is full of repetitions. Thus the author discusses at great length the meanings of righteous and holy in regard to God. When the same ideas in regard to man have to be treated, paragraph after paragraph and page after page are reprinted, with only slight variations in the phraseology. And when the same subjects turn up for allusion, again there is repetition of the same ideas in nearly the same words. This is true, also, of the exposition of Hebrew ideas in regard to death. It is given twice, with only slight variation of language and no variation in opinion. The editor has also incorporated in the work remarks in regard to the New Testament, though they have no real bearing on the theology of the Old Testament; and in one case two pages are printed twice, with no change in thought, and only slight alterations in the words.

Probably, also, in this patching together of compositions written at different periods and in different moods, we may find an explanation of what seem inconsistent statements. Thus Prof. Davidson affirms constantly that there is no theology of the Old Testament: "As held in the minds of the Hebrew people, and as exhibited in their Scriptures, these ideas form as yet no theology." "We do not find a theology in the Old Testament; we find a religion." "A theology of the schools, where the laws of exact thought prevail, was unknown in the Old Testament period." "The Old Testament contains almost exclusively a theology, or doctrine of Jehovah, the God of Israel." But when there is a discussion of the essence and

attributes of God, he says, speaking of the opening chapters of Genesis:—

"What is taught of God in these chapters is, first, that God is the absolute Cause and the absolute Lord of all things.....And, second, that God is the absolute personality."

Surely these are scientific or philosophical terms.

We come upon the same apparent contradictions in regard to revelation, which Prof. Davidson takes care not to define. Thus he says of Abraham:—

"So far is this theory from being contrary to revelation, that it is itself part of revelation, which teaches that God founded His Church once for all in Abraham; that He took His Jewish people into His covenant of salvation, not for themselves merely, but for the salvation of the world. All this is certainly true."
"The Scriptures represent God as revealing

"The Scriptures represent God as revealing Himself to Abraham and Moses, and there seems no way of accounting for their knowledge except by considering this statement of Scripture to mean that God revealed himself to these men in another manner than to the Gentiles."

In a subsequent passage, when he is discussing the covenant between Jehovah and Israel, he asks if it is at all incredible that it should have been revealed to Abraham. Prof. Davidson felt quite sure on the point:—

"Thus it is certain that through God's revealing of Himself to Abraham a great purification and elevation took place in the conception of God."

Yet in describing the books from which this information was procured, he says:—

"It is acknowledged that the early history of the world and the patriarchal history, and even partly the history of the Exodus, were not written down till very long after the events happened which are recorded. It is traditional or legendary."

The revelations to Abraham and Moses are the two grand epochs, according to Prof. Davidson, in the Hebrew conception of God. There was one further change that took place which he deems of supreme importance. This change related to the individual:—

"In all the earlier prophets the religious unit, so to speak, is the people.....The individuals occupy a secondary place, and share the fate, disastrous or happy, of the people."

The individual dies, and disappears for ever: the people remain. They alone are immortal.

"In the earlier Scriptures the doctrine is taught that God visits the iniquity of the fathers upon their children unto the third and fourth generation. The idea seems to be that the fathers are still punished, their punishment falling on them in their children. The standing of the children as individuals is not thought of, nor the question what relation the calamity has to them. The idea of unity is the uppermost."

This mode of thought would seem to be impressed on the Hebrews by revelation. Prof. Davidson mildly remarks in regard to it:—

"The children were part of the father, of the head of the family, and he was not held fully punished unless all that were his shared his fate. Such a practice would appear now to us an immorality, because of our strong sense of the independence of each individual."

The great change in the Hebrewmind was the rousing in it of this sense of independence in the individual, and the recognition of him as such. This change, however, was not due to revelation, but to events and the thoughts which these events awakened. The period of the change was the Exile.

"the people ceased to exist, being scattered into every land. But though the people and State had disappeared, Jehovah their God remained, and religion remained, and there remained the individuals of the nation; and thus all that significance and those responsibilities and hopes, which belonged to the people before, were now felt by the individual to belong to him. We might think the downfall of the kingdom of Judah a great calamity, yet in a religious sense it was the greatest step towards Christianity taken since the Exodus."

Notwithstanding these defects, the book is of great value. Prof. Davidson strove during his whole life to think as a Hebrew of the early ages thought, and he succeeded remarkably well. Indeed, he so completely saturated his mind with Hebrew modes of thought that he has neglected sometimes to consider Hebrew ideas from the modern point of view. Thus various passages in Scripture which ascribe to Jehovah commands to exterminate other nations or exercise cruelty to them have shocked many people, but Prof. Davidson does not even see difficulties in them. They were the natural outcome of the covenant which Jehovah made with Israel. He simply says in regard to the matter :-

"Jehovah is Israel's God, His covenant is with Israel. They are His people: it is therefore right that He should interpose in their behalf. He is righteous in saving them; and of course He is also righteous in inflicting vengeance on their oppressors."

Prof. Davidson is here expounding Hebrew ideas, but it is curious that he nowhere indicates that he disagrees with them. At the same time this absorption in Hebrew modes of thought makes his expositions peculiarly interesting. With this rare faculty he combined a scholarly knowledge of every passage in the Old Testament, a mastery of the original language, and an acquaintance with all the recent literature on the subject. Accordingly his explanations deserve the most careful consideration. His elucidations of the meanings which ought to be attached to the names of Jehovah, and to the words "holy," "righteous," are sound philologically, and throw much light on Hebrew thought. His account of Hebrew notions of life, death, sin, redemption, and atonement is remarkable for clearness and insight into Hebrew human

The editor has also placed in the book what we may call episodes which have only a slight bearing on the principal subject. Among these are an excellent summary of the thoughts contained in the book of Ezekiel, written in an attractive manner; a commentary on Deutero-Isaiah permeated with intense sympathy and enthusiasm; and a commentary on the statements in the book of Job relating to life and death, executed with fine taste and a lively sense of the beauties of style.

Prof. Davidson nowhere presents a general outline of the results of his investigations

or exhibits as a whole what we may call the creed of the ancient Hebrews. It is worth while drawing attention to this. They believed that Jehovah was the one and only God of Israel, at first in opposition to the gods of other nations, but finally as the one and only true God. The conception of a Trinity was completely alien to the Hebrew mind. Some modern theologians have discovered traces of this dogma in the Old Testament, but the discovery is due to their own imagination. Jehovah ruled the world in every detail, rewarding the righteous with prosperity, and punishing the wicked with adversity. There was thus complete justice in this life. "Prosperity was the token of God's favour, and adversity of His displeasure." "With the man who doeth well, it is well; with the sinner it is ill." "God alone forgives sin and covers it." "The motives are drawn from His own nature, and the initiative is His." The law indeed ordained a sacrifice as an atonement for sin, but "the principle of atonement by the sacrifice must remain obscure." The sacrifice was enjoined only for sins of inadvertency. "There does not seem evidence that they awakened the wrath of God." And therefore the sacrifice was neither expiatory nor vicarious. It seems "of the nature of a gift to God." When men died, they passed into utter forgetfulness. "To the Israelite death was truly death; and the dead were cut off from fellowship with the living, whether man or God." The popular whether man or God." The popular imagination or feeling could not entertain the idea that the dead ceased to exist, and so it placed them in a region called Sheol, where they had a mere shadowy existence. "All that belongs to life ceases except existence." The good and the evil went to Sheol. There was no heaven and no hell for the Hebrew. Justice had been done to all during life, and there was no need for retribution of any kind. In the later periods of the Jewish history recorded in the Hebrew Scriptures, when the idea of the individual held sway, some of the best men had hopes of some kind of a future life and of a great Messianic kingdom in which they would have a share, but even these never dreamt of a heaven as a place of bliss.

"The place of Israel glorified and of God present is, of course, in all the Old Testament writers, the earth. God descends; His tabernacle is among men; men are not translated into heaven."

Perhaps this short summary may convey to the reader some notion of the wealth of thought contained in the book. Prof. Davidson treats only of the conceptions contained in Scripture. No notice is taken of the light thrown on the Jewish religion by recent works on Babylonian, Egyptian, and Persian religious ideas, and no mention is made of the important productions of Bousset, Friedländer, Volz, and others on Jewish religious thought in the period that immediately preceded Christianity.

The book is supplied with two indexes,

one of Scripture passages and the other of subjects. They are lamentably incomplete, and probably if they had been fuller the editor might have had a clearer idea of the vast amount of the repetitions which have been inserted in the body of the work. More attention ought also to have been paid to the printing of the Hebrew words.

The Poems of Algernon Charles Swinburne.—
Vol. II. Songs before Sunrise and Songs
of Two Nations. (Chatto & Windus.)

THE second volume of the collected edition of Mr. Swinburne's poems contains the flower of his poetry which was inspired by the old passion of liberty, by the old ecstasy of freedom, by the old rapture of republicanism. The spirit of the hour has changed since the heyday of Victor Hugo and Mazzini-we say the spirit of the hour, for it would be absurd to call it the spirit of the age - and the world is now in one of those streams of reaction which disturb the main current of civilization. Liberty is no longer a war-cry or even a shibboleth. Freedom is a shadow of a shadow. The cult of nationalism has been submerged in the cult of imperialism. There is more pity than sympathy for the weak races, and there is more reverence than rancour for the strong. Force is the fashionable god, and force in alliance with avarice is the highest ideal of the great nations. Utilitarian ambitions have swept aside the misty ideals of cosmopolitanism and universal brother-hood. Nations fight for markets rather than for holy places. In the stress of the struggle for supremacy in commerce and manufactures men have forgotten the less urgent problems of internal government. The merchant, indeed, has saved the monarch. The real rulers of the modern state are not the king, the emperor, and the tsar, but the financier, the trader, the trust, the syndicate, and the corporation. The centre of gravity has shifted, and the consequence is that the lyrical outbursts of the republican era seem strangely remote. The modern nations do not ask, "Are we free?" but, "Are we prosperous?"

It may seem that this alteration in the centre of gravity is for good, and that the industrial age may be ethically as well as actually an age of gold. But it is possible that the lust of commerce may work as much woe in the world as the lust of liberty, and that the commercial wars of the new kings may cost humanity as large a toll of life and peace as the dynastic wars of the old. However that may be, one thing seems clear—poetry will find in the new ideals no such inspiration as she found in the old. There will be no Swinburne to chant the glory of Pittsburg rails or New Zealand mutton, the splendours of the tinplate trade and the cement industry, the majesty of Canadian corn and the wonder of Australian wool. And we fear that political changes will produce no fiery lyrist who will sing 'The Hymn of Woman' or 'The Eve of Devolution.' In fine, the world, from the point of view of the poetic artist, seems to be growing prosaic; his only resource now seems to be the shaping of the new marvels of science. Perhaps, indeed, the great poet of the future will sing to us of monads and electrons. Ignoring the passions of men, he may chronicle the passions of sub-electrons in their solar system, the atom-weaving out of their attractions and repulsions a new form of dramatic art. Erasmus Darwin descanted upon the 'Loves of the Plants.' The bard of the new day may croon the 'Loves of the Electrons.'

But it would be a mistake to suppose that the

permanence of poetry depends upon the permanence of the convention which inspired it. The Miltonic convention has passed away, but Milton and his poetry remain. And although to this generation the very name of Liberty sounds archaic, yet these poems in her praise stir the blood, for they tingle with a generous passion, a noble mag-nanimity, and a heroic ardour which produce in the mind the excitement of pure literature. It may seem inadequate to describe the effect of literature in such terms, but the point is worth making. For good literature makes life more intense, more rapid, more eager. It raises the vital force to a higher pitch. It infects us with an ardour which is higher than ourselves, and makes us for the time beings of a larger energy and a finer glow. And this magical capacity of communicating noble emotion is the distinguishing characteristic of Mr. Swinburne's poetry. He is the most potent of spiritual incendiaries. He sets us on fire with his own enthusiasms, and makes us glory in his glorying as few poets in our language can do. Part of the secret of this incendiary power is his unequalled ability of self-abandonment. He lets himself go so irresistibly that we are forced to let ourselves go with equal exhilaration. He is never chilled by the necessity of finding adequate expression for his exaltation. That, indeed, is his central secret, for no poet has surpassed his power of phrasing, his gift of clothing personal emotion in perfect language. Take, for emotion in perfect language. Take, for instance, the Prelude to 'Songs before Sunrise,' where he catches the very spirit of the Bacchic revel, the essence of pagan rapture :-

Play then and sing; we too have played,
We likewise, in that subtle shade.
We too have twisted through our hair
Such tendrils as the wild Loves wear,
And heard what mirth the Mænads made,
Till the wind blew our garlands bare
And left their roses disarrayed,
And smote the summer with strange air,
And disengirdled and discrowned
The limbs and looks that vine-wreaths bound.

We too have tracked by star-proof trees
The tempest of the Thyiades
Scare the loud night on hills that hid
The blood-feasts of the Bassarid,
Heard their song's iron cadences
Fright the wolf hungering from the kid,
Outroar the lion-throated seas,
Outchide the north-wind if it chid,
And hush the torrent-tongued ravines
With thunders of their tambourines.

But the fierce flute whose notes reclaim Dim goddesses of fiery fame, Cymbal and clamorous kettledrum, Timbrels and tabrets, all are dumb That turned the high chill air to flame; The singing tongues of fire are numb That called on Cotys by her name Edonian, till they felt her come And maddened, and her mystic face Lightened along the streams of Thrace.

That is incendiary poetry, which lights a conflagration in the soul. And yet we have only taken at random a few lines from a volume which is incendiary in its genius on almost every page. 'The Eve of Revolution' is a poem which blazes with the sublime incendiarism of Isaiah or Ezekiel. It is not necessary to be a Jew in order to shed tears over the glorious poetry of Isaiah, nor is it necessary to be a Republican to thrill and throb in response to the Hebraic imagery of this majestic ode, wherein the four winds of the world are the trumpets blown by the poet, and wherein

the clanging music seems to be endowed with physical might sufficient to overthrow thrones and tyrannies. In the poem—that is to say, in the mind of the poet and his audience-the ideal which the poet hymns rings clamantly victorious :-

N°4009, Aug. 27, 1904

I set the trumpet to my lips and blow.
The height of night is shaken, the skies break,
The winds and stars and waters come and go
By fits of breath and light and sound, that wake As out of sleep, and perish as the show Built up of sleep.

Even a despot, if gifted with an artistic mind, could not but rejoice in such lines as these :-

O soul, O God, O glory of liberty, To night and day their lightning and their light!

And the poem is strown with such felicities of phrase as "fear like winter leading hope like spring," while all the aspirations of all the world are summed up in the grand closing stanza, with its adjuration to the "tarrying feet of fate":-

Hasten thine hour and halt not, till thy work be

No other English poet has assimilated the Hebrew temper so miraculously as Mr. Swinburne. His passion for the Bible is one of the most potent influences in his style. It is almost a paradox that the poet who is among the least orthodox of his brethren should also be the poet who has made the largest and noblest use of the Authorized Version. But Mr. Swinburne is a poet of paradoxes. His temper is obstinately conservative, yet his poetry is incandescent with revolutionary ardour. But the temptation to set forth the paradoxical elements in his genius must be resisted, for we wish to say a word about what is perhaps the least known, and is nevertheless the most remarkable, of the poems which owe their very existence to his skill in building up a new metrical scheme out of a Scriptural cadence. We refer to 'Super Flumina Babylonis.' The poet took the first verse of Psalm cxxxvii. :

"By the waters of Babylon we sat down and wept: when we remembered thee, O Sion.'

The rhythm of this passage is a prose rhythm, but it haunted his ear, and he took it up, and moulded it into a poetic rhythm which is inexpressibly mournful and pathetic :-

By the waters of Babylon we sat down and wept, Remembering thee, That for ages of agony hast endured, and slept, And wouldst not see.

The changes are slight. They retain the troubled music of the prose rhythm while gently making it regular, so as to fit it to become the basis of a poetic scheme which satisfies that expectancy of the ear which poetry demands. This vague, irregular cadence is exquisitely reiterated in stanza after stanza throughout a long poem with art so delicate that the precise nuance of emotion excited by it is preserved and intensified in every change of thought and imagery :-

And with harrows men harrowed us, and subdued

with spears,
And crushed with shame;
And the summer and winter was, and the length of years,
And no change came,

Now the question raised by this transformation of a prose rhythm into a poetic rhythm goes to the very root of the conventional theory of the matter. It is generally held

that between prose rhythm and poetic rhythm a great gulf is fixed; but here one is seen passing into the other with hardly any fundamental change. Is it possible that poets and critics of poetry have fixed too arbitrary a boundary between prose and poetry? Is it possible that there may be an infinite variety of prose rhythms which are awaiting a transformation similar to that which this phrase from the Psalms has undergone? There is no doubt that such an extension of poetic rhythms would lead to a development of poetic art which might yield results as opulent as the modern phrasing of music. Of course the peril of chaotic formlessness must be avoided, but Mr. Swinburne in this great poem shows how it may be avoided-by making the rhythmic irregularity regular, not itself, but in the recurrence of itself, with the binding force of rhyme and sonority and assonance. Note, for instance, the magical effect of the retention of the "waters" of the Prayer Book version instead of "rivers," an effect due not merely to the alliterative value of the w and the t, but also to the open vowel a, and to the glamour of the word itself. It is in this way that the modern poet can create new metrical movements for the expression of peculiar moods of the soul. He must first find the rhythm which produces the mood, and then he must build upon it the description of the mood. Instead of working within the limits of the old metrical movements, he must make new movements of his own, based upon his own emotions, and harmonized by his own genius.

Examples of this species of metrical invention abound in this volume. Mr. Swinburne, when he wishes to express a mood, sets to work to find a rhythmical outline for it. 'A Watch in the Night' is built up on the Biblical phrase, "Watchman, what of the night?" But often the music seems to be born of the emotion it expresses, as in 'The Halt before Rome,' with its unforgettable close :-

Only her bosom to die on;
Only her heart for a home,
And a name with her children to be
From Calabrian to Adrian sea. Famous in cities made free That ring to the roar of the lion Proclaiming republican Rome.

The italicized lines are the quintessence of the patriotic passion.

The sense of human destiny, the divine democracy of existence, beats nobly in these poems, which are watchwords and war-cries for men in all ages. The striving of the soul finds in them its own anguish and agony, its hope and its fear. 'The Pilgrims' sounds the very music of human progress:

Who is your lady of love, O ye that pass Singing? and is it for sorrow of that which was That ye sing sadly, or dream of what shall be? For gladly at once and sadly it seems ye sing.

The antiphonal question and answer of the worldling and the idealist embody the whole history of humanity :-

-Pass on then, and pass by, and let us be,
For what light think ye after life to see?
And if the world fare better will ye know?
And if man triumph who shall seek you and

Enough of light is this for one life's span, That all men born are mortal, but not man:

And we men bring death lives by night to sow,
That man may reap and eat and live by day.

It is this genius for the generalization of particular emotion which affiliates Mr. Swinburne to the masters of poetry who survive the things of which they sang, and live in the very death of their own desires. A poem so permanently noble as 'Tiresias' may live when Mazzini is forgotten, and men in future ages may say of some thirtieth-century patriot that his face is

Like a star's gazed on of sad eyes so long It seems to yearn with pity.

It may be that our posterity will have no taste or use for poetic invective; but if time breeds monsters of tyranny and leaders of revolt, the lightnings in Mr. Swinburne's 'Diræ' may be loosed again. Beside these terrible sonnets Mr. William Watson's denunciations of Abdul the Damned sound faint and feeble. Indeed, not in Burns or in Byron, in Swift or in Dryden, is there wrath so bitter or satire so fierce as that which blisters and burns in the awful 'Intercession' addressed to Death :-Nay, let him live then, till in this life's stead

Even he shall pray for that thou hast to give; Till, seeing his hopes and not his memories fled, Even he shall cry upon thee a bitter cry,
That life is worse than death; then let him live,
Till death seem worse than life; then let him die

Of course, even in Mr. Swinburne's verse, the anger is not always noble, the scorn is not always austere. But in his poetry, upon the whole, hate is another facet of love, scorn another phase of pity.

Northumberland Manuscripts: Collotype Facsimile and Type Transcript of an Elizabethan Manuscript preserved at Almoick Castle, Northumberland. Transcribed and edited, with Notes and Introduction, by Frank J. Burgoyne. (Longmans & Co.)

Examination of an Old Manuscript preserved at Almoick. With a Two-Page Facsimile. By T. Le Marchant Douse. (Taylor & Francis.)

THE increase in the number of facsimiles of important documents is a gratifying sign of the times; but the fact that a proportion of them are edited by more or less illiterate persons is one which would arouse some alarm, if we were not persuaded that it is merely temporary. We had occasion a few weeks ago to notice a work of this kind on which a considerable amount of labour and money was wasted by the incompetence of its editor; the first volume before us is not increased in worth by the 166 pages of text prefixed to it by Mr. Burgoyne.

The Northumberland manuscript, to which public attention was first directed in 1870 by James Spedding, has two distinct interests for literary men: it contains the only text extant of a number of pieces by Bacon, and its outer wrapper has, amongst a number of what seem to be aimless scribbles, the names of Shakspeare and Bacon in close juxtaposition, with an extract from the 'Lucrece.' Nothing is known of its history except that it has suffered severely from fire, presumably in 1780, from which time it remained in an unopened box till 1867. It consisted of twenty-two sheets of paper with an outer wrapper. It has since then been "inlaid in stout paper" (Mr. Douse, who has recently examined the MS., says the leaves have been split and mounted on cartridge paper) and bound. In its present state it contains forty-five leaves. The fore-edge and bottom of the leaves

have been burnt away, while the first page has suffered from dust as well. It contains (1) the four speeches printed by Spedding under the title 'A Conference of Pleasure'; (2) a short essay, 'Of Magnanimity,' afterwards used in the 'De Augmentis'; (3) an advertisement touching private censure, and (4) touching the controversies of the Church, of which (3) is not elsewhere printed; (5) a letter on proceedings in ecclesiastical cases, appearing under Walsingham's name; (6) speeches at the tilt before the queen in 1595 (all the preceding were by Bacon); (7) the Earl of Sussex's speech, 1596; (8) Sidney's letter to Queen Elizabeth against the French marriage; and (9) an imperfect copy of 'Leycester's Commonwealth.' It is written in a very neat and legible Elizabethan hand, with the usual contractions for per, pro, i in ion, final m, &c. Mr. Burgoyne's "type transcript" simply ignores all these. It is difficult to adduce any legitimate reason for this conduct. Even Dr. Johnson's famous reason, "Ignorance, madam, sheer ignorance," could hardly have persisted during the copying of ninety pages. Monstrosities like the following are the result: "to take a true viewe of the pill," "the pteccon of fortitude," "being limitted and goued." We choose these examples because Mr. Burgoyne has actually gone to the trouble to make a marginal note, explaining them to mean "peril," "protection," "governed," instead of printing what was in his manuscript in its proper place. The fact is that Spedding used "record" type for his reprint (in lines much shorter than Mr. Burgoyne's), and did not extend the abbreviations. The printer of this edition seems to have set it up from Spedding's text, neglecting the abbreviations. It is strange, too, to observe that Mr. Burgoyne's judgment as to the words he should supply to complete the lines agrees in every case with Spedding's, though, as there is absolutely no acknowledgment of indebtedness to Spedding's work, the completion is put forward as an independent one. Moreover, 116 marginal notes are provided to the 'Conference of Pleasure' by Mr. Burgoyne, 90 of which are copies of or abbreviations of the notes by Spedding.

The only other lengthy tract in the MS. is an imperfect copy of 'Leycester's Commonwealth.' About two-thirds of the tract is missing, which has been supplied, not from the 1584 edition, from which it was presumably copied, but from a later reprint in 1641. The result is a needless accumulation of errors. As an example, the quotation from the Vulgate on p. 165 has the following errors, of which Mr. Burgoyne is apparently unconscious: "quodlaus" for quod laus, "fit" for sit, "usq" for usque, "e. vomet" for evomet, "nudabit" for nudavit, "concupierit" for concupierat, "imitat" for immitat, "Apertumerit" for Apertum erit, "tenebraæ" for tenebræ. Mr. Burgoyne's plight when he is left without Spedding's guidance is pitiable. He mistakes an omission-mark for t, he spells Otho as "Othu," Northren as "Northren" (p. 69), reads "and" for are, "seu, all" for severall, "soew" for soever, "the" for that, "detatem" for attem, all in four lines on

p. 29, &c.

The reproductions are excellent specimens of their kind, with the exception of that of the outside cover. It seems possible that in 1870 some injudicious attempt was made to bring up the writing with such a reagent as gallic acid, which has caused a gradual blackening of the paper. If not, we cannot understand why the writing was not properly treated before photographing it. Solutions exist which temporarily blacken any traces of faded ink without any permanent effect on writing or paper. The reproduction numbered Folio 1B is nothing more than a caricature of Mr. Spedding's facsimile of 1870. Mr. Douse's reissue of this facsimile is a little coarser and blacker than the original issue, but is, on the whole, very good, and his examination of the meaning of the scribbles upon it has been made with much skill; it is not likely that more light will be thrown upon them. The date of the manuscript as a whole is fixed between 1592 (the date of the 'Conference of Pleasure') and 1603, when Mr. Francis Bacon became Sir Francis, though some of the articles may have been added later. Readers interested in the subject may be referred to Mr. Douse's paper for his ingenious identification of the writer, who, he suggests, may have

been John Davies of Hereford. Setting aside the incompetence of Mr. Burgoyne and his wholesale adoption of Spedding's work, we have to ask ourselves what is the value of his reproduction. It adds nothing of value that has not been already printed to the work of Bacon, though it allows us to test the accuracy of Spedding's transcription, which comes out very well from the examination, and enables us to see that there is no trace of anything overlooked by him which would give information as to either Shakepeare or Bacon. Whether these results are commensurate with the labour involved is a matter for the public to judge. It is certainly curious to find that people who took the trouble to have copied out such rhetorical exercises as these of Bacon should also be interested in 'Leycester's Commonwealth,' a work which most assuredly was written neither by Puritan nor Papist, but by some adherent of Burghley, carefully masked in an impenetrable incognito, but well behind the scenes of contemporary politics.

NEW NOVELS.

The Crossing. By Winston Churchill. (Macmillan & Co.)

This is one more novel of the series in which Mr. Churchill is setting forth the history of the making of America. Historical romance was formerly considered to serve a delightful purpose in dealing with history presumed to be well known by colouring it in such a way as to impress the facts more vividly upon the mind. The object of modern American historical novels seems to be rather to convey little-known history so as to induce people to learn facts which they would otherwise refuse to acquire. Writers plume themselves upon their research and upon the accuracy of their narrative, and apologize for the element of romance which they feel themselves forced to introduce. Historical romance under such conditions cannot take a high place

among works of art. In his particular branch of literature Mr. Churchill, however, does hold a high place, and he deserves it. His failing is that he wants to say too much, and takes an exaggerated view of the importance of the subject he is for the time engaged upon. It is a fault not uncommon with American writers dealing with things American. "No annals," says Mr. Churchill, "in the world's history are more wonderful than the story of the conquest of Kentucky and Tennessee by the pioneers." It is said that the world knows little of its greatest men, and perhaps it knows less of its most momentous history. But still one doubts whether Mr. Churchill's statement is not wanting in the restraint which is imposed by a cultivated taste. Must Alexander be eclipsed by George Rogers Clark, or Hannibal by Daniel Boone? The crossing of which Mr. Churchill writes is the spread of civilization across the American continent, the conquest of America by the Americans. No Englishman would say that it was not a great movement. It was part of a development, the importance of which no one living can properly estimate; but superlatives should be kept in reserve, and it is a pity that Mr. Churchill should borrow from Barnum and advertise his story as the greatest show on earth. 'The Crossing' is a very long story, and to some readers it will seem all the longer because of its semihistorical and semi-romantic form; but those who have not courage enough to face the most wonderful annals in the world's history will find that Mr. Churchill does the romantic part of his business very well indeed, and brings his love story to a very pretty ending.

The Philanthropist. By John F. Causton.

MR. CAUSTON has obviously studied the idiosyncrasies of the suburbs, more particularly those which are to be found among the Methodists. His pictures of the religious zeal, the gossip, the insincerities, and the petty jealousies of Stroud Street chapel seem to be alive with knowledge. But the chief figure in his novel is Mr. Raymond Loftus, who, when we meet him, is manager to a contractor, and is divided between good living and holy living. Mr. Loftus is not a conscious hypocrite, and, indeed, we begin by sympathizing with him, certainly as against his wife—a hard, cynical, and selfish woman. These two characters are admirably drawn and handled. The book depends on them, although there are subsidiary characters who meet with our approval. Raymond Loftus, in his fervour for good works, starts an orphanage, and in his vanity desires to run it by himself. Consequently when bad times come for him he is tempted to draw illegitimately on the trust funds. This constitutes the tragedy of the book, which is, however, more of a comedy than a tragedy. The only tragedy concerns Maggie, the daughter of this illassorted couple, who stands in peril of losing her lover. Mr. Causton for the most part maintains the proper aloofness of the novelist, allowing his characters to render themselves; but one cannot avoid hearing his cynical laugh, particularly in the latter chapters, where Loftus is out at elbows, and almost a blatant self-recognizing humbug. Probably he does not recognize himself, and, if so, Mr. Causton deals more gently with him than he deserves. Did Pecksniff recognize himself? But Pecksniff was a caricature; Loftus is not. Mr. Causton's is a novel well worth reading. It is at once sincere and humorous.

A Moorland Princess. By A. G. Folliott-Stokes. (Greening & Co.)

Mr. Folliott-Stokes, in a "foreword," tells us that he hopes he has gained by a study of Mr. Ranger Gull's literary attitude. Mr. Ranger Gull is perhaps too much of a novice himself to be taken as a model, but it is, at the same time, evident that Mr. Folliott-Stokes needs education in the art of fiction. 'A Moorland Princess' is laid down on veteran, not to say archaic lines. The plot is trite, the characters are "stock size." There is Lord Erlton, the father who There is Lord Erlton, the father who loses his infant daughter; there are the gipsies who stole her; there is a homely couple, who find her after vicissitudes; and there is a gentlemanly artist who falls in love with her. Finally, there is a mad wife in the background, who prevents the happy consummation of the plot—for a time. It will be seen that no material could be more well-worn than this. Nor does the author infuse any originality into his treatment of it. The plot pursues its customary course, which age has staled. There are, however, certain indications which advertise a romantic feeling in Mr. Folliott-Stokes, and these may presage better work. He has a nice sense of words-a little too precious at times, which is no great fault; and he loves landscape. Writers as successful as William Black began with work no more original or striking. Clearly Mr. Folliott-Stokes is young, and, being young, can afford to wait. In time he may write a good novel, if he quicken his sense of character.

The Bondage of Ballinger. By Roswell Field. (F. H. Revell Company.)

THE hero of this little story is a bookman, an omnivorous aimless reader who likes books because they are books, and loves them if they are first editions. Mr. Field describes this sort of person very well, and sees that a good story might be made of the adventures of such a creature who starts life poor, and gifted with a sanguine and unworldly disposition; but he seems to have little of the power which can perceive character in general, and turn it into the individual portraiture and action which are required of the artist in romance. His people are well described, but they do not live, and the events in their little history are stated with an air of probability, but without avoiding the appearance of abrupt-

The Sign of the Stranger. By William Le Queux. (White & Co.)

Tom Dawson. By Florence Warden. (Chatto & Windus.)

THESE stories are both sensational melodramas in rural English settings, relying upon murder and mystery for their interest. But they differ in quality. 'Tom Dawson' is written with some care, and is a good story. 'The Sign of the Stranger' is badly written, carelessly thought out, and a poor affair. Mr. Le Queux has his audience, and is widely known as a weaver of exciting and sensational stories; but in this case he has not troubled to use any skill in introducing verisimilitude into his tale. He has made a point of finding exclamatory phrases with which to wind up all his chapters; but the exclamations do not excite one in the least. The characters in his book are too remote from flesh and blood to permit of one feeling any anxiety or interest where their adventures are concerned. The other book has been written with conviction; the author has been at some pains to make her characters live for the reader; and accordingly her story is much better reading.

A Weird Transformation. By M. Y. Halidom. (Burleigh.)

ONE can imagine the innocent reader of this novel reiterating the name of the author in an innocuous expletive on perusal of its pages: "By my halidom! 'A Weird Transformation' is a weird performance." The only possible criticism a reviewer can pass upon it is to indicate the plot, which we proceed to do. Ethelgiva, daughter of Sir Guy Darlington, Bart., has flirted outrageously with her cousin Philip; and, being rejected in the first chapter, he goes off indignantly to the Boer war. Many chapters are now occupied with back history, which is of no consequence whatever to the course of the narrative. When we pick up the thread Philip is killing a Boer, who in the article of death vows vengeance. Subsequently his chance comes, for Philip also is killed, and the spirit of the Boer takes possession of his body. Thereafter Philip, so called, talks with a Boer accent, and behaves very badly. He commits several murders; makes an assault upon his cousin, who has been, fortunately, warned by a vision that Philip is not Philip; and generally scatters tragedy throughout the pages. But happily his evil course is run in time, and the law gets him. Happily, also, Ethelgiva finds reward in the affections of a peer who is an angel; and Sir Guy, although smitten paralytically owing to the brutal assault of the Boer ruffian, lives to dandle a grandchild. In these primitive pages is also an American beauty named Miss Letitia Fixings.

SCHOOL-BOOKS.

Samuel Johnson, by Lord Macaulay, edited by H. B. Cotterill (Macmillan & Co.), is the work of a writer who has had considerable experience in annotation, and has taken pains here to amplify the famous essay in a way which ought to interest boys. Mr. Cotterill is familiar with the mine of Johnsonian comment, and has used its stores to good effect here. We do not share some of his views as to the great men incidentally mentioned, such as Fielding, but it is certain that his notes, thoroughly mastered, will form a good introduction to the period of Johnson as well as secure a good percentage of marks in examinations. We hope that he may lead some young students to Boswell's masterpiece. Mr. Cotterill deviates, to our taste, a little too often into his own judgments "in regard to what is great and true," but such comment

is undoubtedly preferable to the jejune hard facts of the hack annotator. We notice with pleasure that where Macaulay needs correcting in matters of fact or judgment, the correction is generally to hand. The chronological summaries at the end complete a very useful school-book.—A similar issue of Macaulay's Oliver Goldsmith (same publishers), also edited by Mr. Cotterill, has the same substantial merits.

A Junior History of England, by Charles and Mary Oman (Arnold), is a short outline for younger boys, based largely on Mr. Oman's bigger work of the sort, which has had a great success. It is well done, being clear and simple in style, and we are particularly glad to see that the last three hundred years up to the death of Queen Victoria are more fully treated than the main body of the work, since the average boy—or man, for that matter—generally knows much less about Pitt than Cæsar.

La Délivrance de Schultz, the second part of About's 'Roi des Montagnes,' edited by F. B. Kirkman (Black), makes a good school-book, and has the great advantage of Doré's illustrations. There are only four pages of notes, which do not strike us as having the brevity which is the result of selecting the right thing to notice.

Messrs. Black also send us Petites Comédies, by Mrs. J. G. Frazer, who is well known for her skill in little plays, and Waterloo, by Henry Houssaye, an extract from the work of a writer who is an acknowledged authority in France on the great battle. This booklet and the two preceding ones cost less than a shilling, a point to be considered in these days of expensive education.

Le Français chez Lui, by W. H. Hodges and P. Powell (Arnold), is a slim little "reader on reform lines." It presents exercises on the realities of French life, an excellent idea, which is well carried out. Thus the boy will learn to recognize the words "En voiture!" which curtail the hasty meals of travellers, instead of occupying himself with futilities which can be of little practical use. The book includes a 'Questionnaire' on the exercises, and a section on grammar, which again pays attention to every-day language.

Aus dem Leben eines Unglücklichen. By H. Hansjakob. Edited by E. Dixon. (Macmillan & Co.)—We have here an excellent specimen of writing by a living German, whose narrative is both simple and effective. Miss Dixon appreciates his point of view well, and her notes are careful, while her residence in Switzerland has enabled her to make interesting comments on local manners and customs. Dr. Siepmann, in whose series the book appears, contributes appendixes concerning grammar and translation into German, and the whole forms an admirable school-book, except that we should prefer to see no vocabulary provided, in order that boys might delye in their own dictionary.

Examination Papers on Vergil. By W. G. Coast.—Examination Papers on Horace. By F. C. Weatherhead.—Examination Papers on Thucydides. By T. Nieklin. (Methuen & Co.)—These three little books are intended, apparently, for those tutors who have not time or inclination to set their own papers, or for those self-taught students who have not the advantage of a form-master or private tutor. The passages for translation and comment are well chosen, and all the ordinary questions on subject-matter are in evidence. Except in the case of Horace, references to well-known editions and authorities are given, so that the student may work up the answers to the questions of which he feels his knowledge to be slight. The papers are carefully prepared, and form an adequate test of knowledge of the authors.

A Source Book of Roman History, by Dana C. Munro (D. C. Heath), presents extracts in English which are well selected and capably rendered. Throughout there are also references to larger works which should be read. We notice, besides the usual course of history, a section on 'Roman Life and Society,' which is a good idea, since the ordinary student has very little exact knowledge of such a subject as the position of slaves. A wide range of authors has been drawn upon for the extracts, and the illustrations offered all represent genuine examples of ancient times. The volume, in fact, is well suited for its practical purpose.

We should have been very glad when we started our work at the laboratory to have some such small practical book as the *Inorganic Qualitative Analysis Tables*, with Equations and Notes by H. M. Timpany (Blackwood). With a competent teacher to supervise, this brief manual should go far.

OUR LIBRARY TABLE. The Life and Letters of Robert Leighton,

Restoration Bishop of Dunblane and Arch-bishop of Glasgow. By the Rev. D. Butler. (Hodder & Stoughton.)—There is new material in this biography of Leighton. The records of the Edinburgh Town Council have been used for the first time in connexion with the period of his Principalship of the University, while the minutes of the Glasgow Town Council and of the Presbytery have been searched for facts relating to his career as Archbishop. The new material is certainly not without interest, but it throws no fresh light on the man whose character has incited to sectarian wrangling. Leighton has been recognized as a saint by many who have judged him by his writings and cared nothing for his ecclesiastical career. Mr. Butler will have him to be a saint above all suspicion of treachery to a national cause, and beyond the charge even of inconsistency. There is a twice-told tale in this book which speaks of tolerance. It was said on one occasion to Leighton, "Sir, I hear your grandfather was a Papist, your father a Presbyterian and suffered much for it in England, and you a bishop! What a mixture is this!" Leighton replied, Leighton replied, "It's true, sir, and my grandfather was the honestest man of the three." Leighton was the son of the man who for his book 'An Appeal to Parliament; or, Zion's Plea against Prelacy,' suffered many things at the hands of Charles and Laud, and it is indeed surprising to find that that son became a bishop. But the father may, of course, have erred. On the other hand, the father had nothing to do with the fact that his son, before he became a bishop, had signed, with all the customary gravity, the Solemn League and Covenant. That Covenant, which meant the thrusting of Presbyterianism on England and Ireland, bound those who signed it to "endeavour the extirpation of Prelacy," defined as Church-government by archbishops, bishops, &c. Yet Leighton, who swore with "hands lifted up to the most High God" to endeavour to extirpate prelacy, became a bishop; and there is some reason therefore for the doubt that has attacked the saintship of the Covenanter who was transformed into a pre-The varieties of the saint are too divergent to warrant a definition. Pontius Pilate, Seneca, and the charming Irene, who had her son's eyes put out, and usurped his imperial throne, have been named among the saints; and Mr. Hutton has Charles I. on his list of English saints. A saint is really above definition; but Leighton's saintship and that Solemn League and Covenant oath do not quite agree. Bishop Burnet tells that Leighton was "accounted a saint from his youth up" and that "he soon came to see into the follies

of the Presbyterians, and to dislike their covenant." It is also stated, "He found they were not capable of large thoughts; theirs were narrow, as their tempers were sour." Leighton, however, was not at ease amidst his new associates. The proceedings against the Covenanters were so violent that, according to Burnet, "he could not concur in the planting the Christian religion itself in such a manner, much less a form of government.' He wished to resign his bishopric, but the king would not agree. Leighton next attempted an "accommodation" with the Presbyterians, which Archbishop Sharp described as an undermining of Episcopacy, and which to the Presbyterians was the destruction of Presbyterianism. The scheme came to nothing, and eventually Leighton resigned the Archbishopric of Glasgow, to which he had been translated from the Bishopric of Dunblane. In Scotland at the Restoration period the pious dream of blending Episcopacy and Presbyterianism, which has passed through the minds of some men since that time of ecclesiastical stress and fury, began and finished as a dream. Burnet makes a statement which, if true, has a direct bearing on the problem of Leighton's character, and which if not true throws a strange light on the mind of Burnet himself. He says that Leighton reckoned that

"if the schism could be once healed, and order be once restored, it might be easy to bring things into such management, that the concessions then to be offered should do no great hurt in present, and

should die with that generation."

The author of this biography does not see

why

"Leighton's scheme of accommodation should not have triumphed, and the Church of Scotland embodied a polity that was truly Presbyterian with a limited Episcopacy connected with it."

Strange ecclesiastical vagaries have been witnessed, but among these a limited Episcopacy connected with a Presbyterian polity has found no place. Mr. Butler has done his best for his hero, and has written an interesting book. But the book would have been improved by the omission of certain parts like that devoted to an exposition of Jansenism. Then there are long extracts from the register of the Diocesan Synod of Dunblane already printed, and from the books of the Presbytery of Dunblane which have been in part published. The phrase "Brodie took ill" suggests that there is room for improvement in style.

A Garden of Spinsters. By Annie E. Holdsworth (Mrs. Lee-Hamilton). (Walter Scott Publishing Company.)—The title may perhaps do an injustice to this collection of clever stories by the author of 'The Years that the Locust Though they are mostly senhath Eaten.' timental, the majority of them keep on the sober side of the line beyond which sentiment wanders into silliness, and some of them show some approach to that kind of pathetic humour which every sentimental author should strive after. To describe them in general, they are the love stories of women who are disappointed, and the writer's ingenuity is abundantly shown in the variety of reasons for the sad endings to the romances of her heroines, and in the knowledge she displays of people in different classes of life and in different parts of the world. One of the best of the stories is 'Wild Thyme.' The reader is made to feel quite uncomfortable as he comes near to the inevitable disaster. The girl (a poetess living in Park Lane) has got into correspondence with an unknown admirer in Mull, and imagines him to be a Highland laird, while he (a poor shepherd) imagines her to be a poor lassie of his own class, sickening in London for want of a breath of wild country air. At last he saves up money enough to pay a visit to London. He is admitted into the smart drawing-room in Park Lane, and what happens next must be left untold. The

questions, Did she love him? and, Did she never marry? are left to be guessed.

Law in Daily Life. By Rudolf von Jhering. Translated by Henry Goudy. (Oxford, Clarendon Press.)—This small book, which is a translation of a work by the late Prof. von Jhering, is a collection of legal conundrums or "hard cases," such as, "Can a guest put into his pocket cigars offered to him instead of smoking them?" Similar problems which might arise in daily life are put forward. No answers are furnished, and the reader is left to form his own opinion as to the merits of each case. We can well understand that problems such as these would appeal to the Teutonic mind very strongly, as theories without end can be evolved, but to the practical mind such theorizing seems somewhat useless, and apt to produce a type of intellect of an obstructive character. taries of legal debating societies will, however, find this book of great use to them as furnishing subjects for discussion, some of the problems being very ingenious.

Memoirs of the Life of Colonel Hutchinson. Written by his Widow. (Kegan Paul & Co.)-For almost a century — the first edition appeared in 1806—Mrs. Hutchinson's 'Life of Colonel Hutchinson' has ranked as a classic. It obtained immediate recognition, being reprinted in 1808, 1810, and 1822, and being one of the earliest and most popular works included in "Bohn's Standard Library," the first serious attempt to supply the general public at a cheap price with works of genuine and enduring merit. In 1885 an illustrated and authoritative edition was issued in two volumes, under the editorship of Mr. C. H. Firth. The merits of this have met with plenary recognition, and subsequent editors have contented themselves with following in Mr. Firth's footsteps. An excuse is naturally found for supplying a popular edition of the work. The edition named is limited in number and high in price, and is not too easily accessible. It employs, moreover, a modernized text and an altered punctuation—things in themselves enough to justify a fresh edition. The present work reproduces the illustrations and plans of the first edition, which was edited by the Rev. Julius Hutchinson from the original manuscripts. As one of the signatories to the death warrant of Charles I., Hutchinson was fortunate in escaping with his life. That he did so was due to family interest, to a wild exaggeration of the services that he was said to have rendered to the Cavaliers, and to an abject and grovelling petition, which his wife claims to have written and dispatched without his knowledge. He died, however, a prisoner at Sandown Castle, on September 11th, 1664, much exercised in his mind as to the opinion concerning him held by his former associates. Lucy Hutchinson, meanwhile, is a far more interesting figure than her husband. She is all that the Puritans of her time can oppose to the great Duchess of Newcastle. Like her, too, she wrote a biography (incomplete) of herself as well as one of her husband. It is natural also to associate her with Rachel, Lady Russell, "That sweet saint who sate by Russell's side."

Lucy Hutchinson possessed a creditable amount of erudition, and is responsible for a translation of Lucretius which she composed in the schoolroom of her children, numbering the syllables by the threads of the canvas she wrought. This work—written when "she was not convinced of the vanity of conversation that was not scandalously wicked"—she dedicated in 1675 to the Earl of Anglesey with an apologetic preface. Here, while giving a good account of the doctrine of Lucretius, she calls him "this crabbed poet," "this dog," and says: "These discoveries of his are so silly, foolish, and false,

that nothing but his lunacy can extenuate the

crime of his arrogant ignorance."

This edition of the memoirs is pretty and serviceable. The date October, 1633, is given for 1663 as that of the Yorkshire rising with complicity in which Hutchinson was charged.

M. MOREL FATIO has favoured the world with a third series of his agreeable *Etudes sur l'Espagne* (Paris, Bouillon), which, like its predecessors, is distinguished by the famous scholar's wide and yet precise erudition, and also by his singular power of concentrating it on the subject he is handling at the moment. Several of these studies have appeared in the Bulletin Hispanique, an excellent periodical published at Bordeaux, and may thus be already known to some of our readers who take a special interest in the history and literature of the Peninsula; for instance, the attractive and informing essay on 'La Prudencia en la Mujer,' Tirso's historical play founded on the difficulties encountered by Queen Maria, widow of Sancho IV., during the critical years when she was the guardian of her youthful son Ferdinand. It forms the first of a series of studies upon the great dramatist which it is to be hoped the writer may find opportunity to continue. From a theatrical point of view the most effective scene in the drama is the blocking of the king's door at the moment when his Jewish physician is entering to poison him. This, as Hartzenbusch long ago pointed out, is not a device originating with Tirso, but was borrowed by him from a contemporary playwright. Another agreeable study of a great Spanish lady is that of Doña Marina de Aragón, who, when very young, was a Maid of Honour to the wife of Charles V., and died at an early age in 1549, duly bewailed by the poets of the day, among them no less a person than Hurtado de Mendoza, who had addressed two epistles to her during her short life. There is, at any rate, no lack of variety in this volume. It ranges from a play produced at Alcalá, in the taste of the Renaissance, about 1540, to a criticism of the Spanish attered by the Chancellor of the Duchy of Milan in the 'Promessi Sposi' of Manzoni, and a monoir of Fermán Caballers, the page and a memoir of Fernán Caballero, the name among modern Spanish writers best known to the British public. She had, in spite of her literary success, a sad life, suffering many domestic sorrows and witnessing the downfall of her political aspirations in the revolution of 1868. Hers was an attractive, if not powerful character, and in a quiet way she showed genuine heroism in bearing her trials. The other essays are, every one of them, worthy of attention, for their subjects are novel to most readers, and M. Morel Fatio writes in a pleasant, sympathetic strain that in itself will entertain any one who has any liking for Spain or Spanish character.

The Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation. By Richard Hakluyt. Vols. III. and IV. (Glasgow, MacLehose.)—These volumes contain the remainder of the first folio volume and the beginning of the second, treating of the voyages to the East. The greater part of vol. iii. is taken up with the narrative of our early trade negotiations with Russia, with the attempts to get at the Eastern trade of Persia, India, and China by way of the Caspian, and with the north-east passage to China. On reading over these stories one is struck with the bold foresight of these merchants, and their determination, at a time when the Mediterranean was closed to them, to try new sources of wealth. Richard Hakluyt's instructions to the dyer sent to Persia and to the merchants sent to China show the completeness with which possibilities were foreseen, and the economical spirit which suggested to the master to borrow a copy of the new 'Herbal' to take with him is not unworthy of great Gloriana herself. The illustrations are very good and interesting, but surely the 21st June, 1596 (iv. xvi), is not the equivalent of the 9th (Old Style).

A POPULAR edition has appeared of My Australian Girlhood, by Mrs. Campbell Praed (Fisher Unwin), which will be found an entertaining volume. For the reader interested in the life of the early days of Queensland, or in colonial development generally, it is worth a dozen novels. There is a generous supply of illustrations, some from photographs and some from drawings.

Mr. OLIPHANT SMEATON has carefully revised and annotated Feltham's Resolves, which forms an interesting addition to "The Temple Classics" (Dent). This wonderful series of little books is now extending to the byways of literature and the paths of the scholar, having long since given us the standard volumes which interest the ordinary reader.

COLERIDGE'S Friend will be welcomed in that neat form "The York Library" of Messrs. Bell.-Coleridge, Mr. Clark Russell points out in a capital introduction to Peter Simple, spoke of "dear Capt. Marryat," and young and old may both rejoice to see this immortal book of Marryat's reproduced in Mr. Lane's very handy "New Pocket Library."

MESSRS. BLACKIE send us, in their "Red Letter Library," selections of Herrick and Cowper, in each case graced by a charming introduction from Mrs. Meynell.

The Last of the Mohicans is a very suitable addition to "The Boys' Classics" (Grant Richards).

WE have on our table Mary Stuart, Queen of Scots, by the Rev. W. Odom (Bell),—
Linguistic and Oriental Essays, Seventh Series, by R. N. Cust, LL.D. (Luzac),—
Rembrandt, by E. A. Sharp (Methuen),—The Clyde Passenger Steamer, from 1812 to 1901, by C. J. Williamson (Glasgow, MacLehose),-Transcripts of, and Extracts from, Records of the Past, collected and arranged by E. Sayers (Worthing, Long), - Fanti Law Report of Decided Cases on Fanti Customary Laws, by J. M. Sarbah (Clowes),—An Introduction to the Study of Spectrum Analysis, by W. Marshall Watts (Longmans),—Matriculation Directory, No. XXXVII., June, 1904 (32, Red Lion Square, W.C.),—The Problem of Existence, by M. C. Mallik (Fisher Unwin), —Scottish Heraldry Made Easy, by G. Harvey Johnston (Johnston), — The Smaller Classics: English Cradle Songs, an Anthology (Grant Richards), — Mayfair, by W. Graham (White),—National Humour, by D. Macrae (Paisley, Gardner),—Oliver Rowton: Imperialist, by F. E. Green (Brimley Johnson), -The Views of Christopher, with a Preface by Coulson Kernahan (Elkin Mathews), — Jezebel's Husband, by Mark Ashton (Nash),

On an Ulster Farm, by M. Hamilton
(Everett),—Divina Commedia of Dante, transted by C. Potter (Digby & Long),—Poems, by J. C. Todd (Simpkin),—The Unity of the Spirit, by H. W. Holden (Skeffington),—and In the Beginning God, by the Rev. F. B. Meyer (Brown & Langham). Among New Editions we have Digest of Examination Questions, by R. Hallilay (Cox),—Fanti Customary Laws, by J. M. Sarbah (Clowes),—and Callistra, by Cardinal Newman (Burns & Oates).

LIST OF NEW BOOKS.

ENGLISH.

Free Church of Scotland Appeals, 1903-4, edited by R. L. Orr, 8vo, 5/ net.

Fine Art and Archeology. Holland, by N. Jungman, Text by B. Jungman, 8vo, 20/net. Miltoun (F.), The Cathedrals of Northern France, 6/net. Wall (J. C.), Devils, 8vo, 4/5 net.

History and Biography.

Lindsey (J. S.), Problems and Exercises in British History:
Vol. 2, Book B, The First Anglo-French Struggle, 12161509, 4to, 4% net.
Selgnobos (C.), A Political History of Contemporary Europe
since 1814, translated, 8vo, 10/ net.

Sports and Pastimes Barton (F. T.), Toy Dogs, cr. 8vo, 2/6 net.

Folk-lore and Anthropology.

Gibson (F.), Superstitions about Animals, cr. 8vo, 3/6

Howard (G. E.), A. History of Matrimonial Institutions

3 vols. 8vo, 42/net.

Science.

Science.

Borchardt (W. G.) and Perrott (A. D.), A New Trigonometry for Schools, Part 1, cr. 8vo, 2,6
Handbook to the Natural History of Cambridgeshire, edited by J. E. Marr and A. H. Shipley, cr. 8vo, 4/ net.
Health and Disease in relation to Marriage and Married Life, by G. Abeledorff and others, edited by Prof. H. Senator, 2 vols. 8vo, 30/ net.
Hill (M. D.) and Webb (W. M.), Bton Nature-Study and Observational Lessons, Part 2, 4vo, 3/6 net.
Story of an East London Hospital, cr. 8vo, 2 6 net.
Ward (H. M.), Trees: Vol. 1, Buds and Twigs, 4/6 net.
Whetham (W. C. D.), The Recent Development of Physical Science, cr. 8vo, 7/6 net.

General Literature.

General Literature General Literature.

Barr (A. E.), The Black Shilling, cr. 8vo, 6/
Boothby (G.), A Bride from the Sea, cr. 8vo, 5/
Brudno (E S.), The Fugitive, cr. 8vo, 6/
Hocking (J.), The Coming of the King, cr. 8vo, 3,6
Laycock (A.), Warren of Manchester, cr. 8vo, 3,6
Savage (R. H.), The Last Traitor of Long Island, cr. 8vo, 6/
Trail (V.), David Armstrong's Curse, cr. 8vo, 6/
Williamson (C. N. and A. M.), The Princess Passes, 6/

FOREIGN.

Theology.

Bensow (O.), Die Lehre v. der Versöhnung, 5m. History and Biography.

Bauch (G.), Die Universität Erfurt im Zeitalter des rühhumanismus, 8m.

Science. Marchis (L.), La Navigation Aérienne, 20fr. Saunier (L. B. de), Les Motocyclettes, 6fr. General Literature.

Vaudère (J. de la), Le Harem de Syta, 3fr. 50.

HISTORICAL MANUSCRIPTS COM-MISSION.

SOME RECENT REPORTS.

THE remarkable progress made in recent years with the publications issued under the authority of the Master of the Rolls and the Historical Manuscripts Commission has been a subject for frequent congratulation. This progress, however, is perhaps more noticeable in respect to the quality than the quantity of published motters. In me direction is advanced to the control of t In no direction is advance more lished matter. In no direction is advance more plainly visible than in the production of a new series of Reports on the Historical Manuscripts of this country preserved in private custody. The bulky folio volumes which contain the earlier Reports of the Commission, ending with the ninth, will probably be found to include a larger number of individual collections than the numerous appendixes to subsequent Reports, which are printed in octavo style. With few exceptions, however, the former have now been recognized as inadequate to supply the requirements of historical students. It is perhaps unnecessary to make an invidious comparison between the earlier and later editions in point of execution. The historical methods of our own time are naturally far in advance of those that were available to a former generation of editors, and cursory Reports have given place to exhaustive and critical editions. Probably it will be found desirable in course of time to bring the greater number of the earlier Reports up to date, and we must be grateful for the wisdom and the courage which have been displayed in undertaking this laborious revision. The necessity for such strong measures, and the success which has attended their employment, can easily be recognized in several recent publications of the Commission. In one of the latest of these, the revised Report on the Stop-ford-Sackville MSS., the briefest comparison with the former Report, dated in 1884, will suffice to prove the great superiority of the new edition. It is to be earnestly hoped that in such cases the original Reports will be withdrawn from reference, in order to avoid

The Sackville correspondence is certainly worth the pains that have evidently been bestowed upon the present publication. Possibly the views of Lord George Sackville himself upon matters of statecraft may not be particularly valuable, but his news-letters to General Irwin will always rank as a valuable source of information respecting contemporary events. The American papers in this collection are of still greater importance; but these have been wisely set aside for treatment in a further volume. Some new materials will be found in the present Report for the history of Monmouth's rebellion, the campaign against Hyder Ali, and the defence of Minorca in 1782. The importance of the Links are in 1782. portance of the Irish papers in this collection is well known, and these have been conveniently arranged and carefully edited. It should, how-ever, be remembered that the letters of the Earl of Buckinghamshire printed here must be supplemented by the private and official collections of his viceregal correspondence preserved elsewhere, and the same remark perhaps applies to the papers connected with Archbishop Stone. The care which has been lavished upon the preparation of the text of the Report has been extended to the index, which is remarkable for its excellence even amongst the many admirable indexes produced by the Commission. The cross-references and identificaof the laborious processes of modern historical research.

The Longleat Papers. Vol. I .- The existence of a considerable number of Harley Papers in the Longleat collection has been known for a long time past, and the appearance of the present Report is opportune, as it will enable these historical materials to be studied in connexion with the recent publication of the contents of the main collection of the Duke of Portland.

Reference is made in the introduction to the present Report to an earlier Report, in which "the more important [papers] are described with more particularity than is here necessary"; and it would appear that only the more important papers have been included in the present edition. It is certainly unfortunate that there is no proper table of contents, as the several titles enumerated in the introduction refer only to the actual arrangement of the collection at Longleat. The editor has, however, apparently made a judicious selection from the somewhat miscellaneous contents of the manuscripts here referred to, and has indicated in an able introduction their historical or literary interest. Probably the chief historical value of these papers consists in the frank admissions by Harley and his friends of the line of policy pursued by them with such success subsequent to the year 1708. An important dispatch from the Duke of Shrewsbury in 1713 throws some light on the attitude of the English Government towards the Newfoundland question. The official correspondence connected with the mismanagement of Lord Rivers's expedition to Spain in 1706 is given at considerable length, and fills a gap in the contemporary State Papers.

In addition to these valuable supplementary materials for the history of the reign of Queen Anne, there will be found in this Report a stirring narrative of the sieges of Brampton and Hopton castles during the Civil War. The interest of the remaining contents of the collection noticed in this Report is of a literary rather than historical character. The curious correthan distorical character. The currous correspondence between Dr. Young, of the 'Night Thoughts,' and Margaret Harley, second Duchess of Portland, is preserved here only in the form of the poet's letters, which are not always intelligible without a knowledge of the social and moral problems propounded to him by his sprightly patroness. On the whole, these letters are disappointing, though they serve to remind us that Young's metaphorical allusions to his own vicissitudes need not be interpreted too literally by commentators. The frequent references to his own ill-health are made in a more sober vein, and possibly the wild gaiety which startles us in many of these letters may be attributed to the reaction which followed these attacks.

"The bare cessation of pain, if acute," Young writes to the Duchess, "gives us a pleasure nothing else can give." Unfortunately these letters give very little information as to his life at Welwyn, though we gather from more than one of them that he took his secular employment as a justice of the peace almost as seriously as his parochial duties. An interest-ing description of his *ménage* is, however, given in another section of this Report in the shape of an incidental reference by Elizabeth Montagu, whose correspondence with the Duchess of Portland is better worth reading for its own sake than that of Dr. Young himself. As this passage is not referred to in the introduction, we have thought it worth quoting here :-

"Our friend Dr. Young, in his old age, contrived the best; he had always some matron cloathed in grey, who sat at the head of his table in decent sort, helped the guests, took care that the Doctor should not forget he was at dinner; and when the table-cloth was taken away, the sober gentlewoman shrunk back into her muslin hood, and with composed scenarity of counterpane listened to the conposed serenity of countenance listened to the conversation of the company. With the same affability and discretion she poured out the coffee and made the tea, and such was her temper and deportment she was fit to have been High Priestess in the temple of was not to have been flight riestess in the temple of the Great Apollo, if he had wanted a domestic establishment. Never did I see her disturbed in any of her great offices of carving, helping to sauce or sweetening the coffee by any of the sublime or witty things Dr. Young uttered. Often have I dropped the bit of chicken off my fork, by a sudden start at something new and ingenious said by our friend, while she, with a steady and sober mind, divided the leg of the goose from the side and other things that equally required an undivided

Amongst the few miscellaneous news-letters noticed in this Report may be mentioned a very graphic description of the eruption of Vesuvius in December, 1760.

The Ormonde Papers. New Series. Vol. III.
-The Historical Manuscripts Commission is to be congratulated on the rapid progress made, under a new editor, in the description of the residue of the vast collections of family manuscripts and State Papers still preserved at Kilkenny Castle. This residue, however, as Mr. Litton Falkiner reminds us, is by no means so valuable as the papers selected and means so valuable as the papers selected and removed by Thomas Carte, which are to be regarded properly as State Papers preserved out of official custody. The editor does not attempt to rate the value of the remaining papers too highly. Indeed, he appears to attach small importance to the correspondence with the Irish stewards, and whilst the exigencies of space have to be considered, the omission is noticeable in view of the interesting specimen printed in this edition. At the same time the purely historical material selected for the purpose of the present Report is of considerable extent, and deals with a period of only fifteen years, from the Restoration to 1675. these additional papers should throw fresh light on such questions as the settlement of lands, trade, and international policy was only to be expected, and valuable data are supplied for the purpose of supplementing the existing sources of information. In connexion with the Duke of Ormonde's Stewardship of the Royal Household, an exceptionally complete list of the household servants has been preserved and the household servants has been preserved and is printed in extenso. The steps by which Phoenix Park was acquired and laid out by the Duke are recorded in this volume, and an interesting description of Moor Park is given by the Duke's steward, as well as by Lord Anglesey, who visited it in 1663.

Various Collections. Vol. III. — The Tresham Papers, which were discovered in 1828 in a secret closet adjacent to the great hall of

Rushton House, have a somewhat painful interest to modern students of history. relentless persecution of the loyal Roman Catholics at the close of the sixteenth century, and especially the bitter disappointment caused by the continuance of their civil disabilities after the accession of a Stuart king, were undoubtedly the cause of much "disaffection" and discontent amongst that party. This however, did not prevent its disaffection." leaders from manifesting an unswerving loyalty and genuine devotion to the person of their sovereign. The discontent is expressed in several dignified memorials preserved in this collection. But in an age in which the mildest forms of passive resistance were regarded as treasonable, and the most convincing arguments as disrespectful to the constituted authority, a complete impasse was inevitable. The present collection is chiefly of interest as containing a minute and convincing account of the patient sufferings of the recusants under a monstrous, but at the same time perfectly intelligible system of persecution. A more sensational interest would have been afforded by the discovery amongst these papers of further revelations respecting the Gunpowder Plot; but it seems to be very probable, from their abrupt cessation in November, 1605, that these docu-ments were hastily walled in at Rushton House on the first intelligence of the discovery of the plot. In any case, the complicity of Francis Tresham in that futile conspiracy does not affect the traditional polity of the English Roman Catholics, worthily maintained by his father, Sir Thomas, down to his death in September, 1605. The introduction, contributed by Mrs. Lomas, is remarkable for its exhaustive reconstruction of the local scenery connected with the narrative of Tresham's imprisonment.

The same volume contains a brief report no-the family papers of Lord Chancellor Loftus, the adversary of Wentworth in Ireland, and a few more seventeenth-century papers, amongst which will be found an interesting account of the creation of Henry Prince of Wales in

1610.

'DAPHNES TROPHEES.'

Hagley Hall, August 16th, 1904.

THE book described by Mr. Gosse in the subjoined letter has been in the Hagley Hall library many years, and I have taken a good deal of pains to get some information about it. So far I have not been able to ascertain the existence of another copy, although Dr. Garnett, the late Mr. Strong, and others have done their best for me, while the identity of the author, I. R., remained a mystery until the His very question was referred to Mr. Gosse. ingenious and probable conjecture on this point may interest some of your readers, and it is with this belief, and in the hope that further light may yet be thrown upon the subject, that I ask for it the publicity of your columns.

House of Lords, August 5, 1904,

House of Lords, August 5, 1904.

DEAR Lord CobHam, — The little volume of sonnets which you have submitted to me is certainly a curiosity, and I believe a unique one. I do not find it mentioned in any of the bibliographies, nor in Mr. Sidney Lee's recent and exhaustive work on the Elizabethan sonnet-sequences.

The title tells us little: "Daphnes Trophees wherein is Delyneated | The power of BEATTIE | and | The woonders of Afection | Written by I. R. | Imprinted in | Paris By | René Giffart | M.DC.XIX."

M.DC.XIX."
Who was I. R., who printed 100 (or, with the Dedication, 101) sonnets in Paris in 1619? I can but examine the little work itself, the literary quality of which is insipid and conventional, to see whether any internal evidence presents itself.

I. R. dedicates his book, in terms half-familiar, half-obsequious, to the Princess Palatine, Elizabeth, "onlye Daughter to his most excellent Maiestie, Iames I., Kinge of Great Britayne." He speaks as one who is personally, and perhaps has long been, acquainted with the Princess, Heasks for "Princely

Patronage." He has lately gone abroad on "my travels"; writing in 1619, he has "of late" arrived in Paris. He has been disappointed of some honour-

travels"; writing in 1619, he has "of late" arrived in Paris. He has been disappointed of some honourable service; he expected employment "better and wished for." The absence of it makes him kick up his heels in Paris, and write these perfunctory verses to while away the time. He has been accustomed to residence "in great Princes' courts."

These indications are slight; but will you think I carry conjecture too far if I say that they seem to point irresistibly to one man? Sir John Ramsay, Viscount Haddington and Baron Ramsay of Melrose, retired to Paris in 1619 in dudgeon at not being made Earl of Montgomery. He looked about for foreign service, but James I. could not bear to be long parted from him, and in 1621 Ramsay came back, an English peer at last. My friend Andrew Lang would doubtless give us an opinion as to whether the man who killed both the Ruthvens by "invading them with the point of his sword" could have written these sonnets of I. R. He was, at all events, the friend of poets, and particularly of Ben Jonson, who wrote 'The Hue and Cry after Cupid' for him.

Here, at least, is my conjecture, that I. R. (these initials are repeated eight times in the course of 'Oaphne's Trophees') stands for John Ramsay. Perhaps you will get further light on the matter from other sources.

EDMUND GOSSE.

JOHN DRYDEN'S FIRST FUNERAL.

August 13th, 1904.

WITH reference to the Rev. Ramsay W. Couper's communication under the above heading in your issue of the 30th ult., I beg to state that his discovery in the parish register of the entry of Dryden's burial on May 2nd, 1700, at St. Anne's, Westminster (Soho), is by no means a new one, the find having been made by me, and subsequently, I believe, by my friend Mr. G. E. Cokayne, many years ago. If the church books afford any further information on the subject, the same will probably be found in the Churchwardens' Accounts.

It will no doubt interest many if I furnish (as below) my extracts from contemporary newspapers respecting the poet's death, burial, &c .:-

papers respecting the poet's death, burial, &c.:—
"London, May 2.—Yesterday Morning, at Three
of the Clock, John Dryden Eeq; departed this Life;
who, for his Poetry, &c. excelled all others this Age
produced."—Post Boy, Thursday, May 2nd, 1700.
"London, May 7.—The Corps of John Dryden,
Eeq; is to lye in State for some time in the Colledge
of Physicians [in Warwick Lane, London], and on
Monday next [13 May], he is to be Conveyed from
thence in a Hearse in great Splendor to Westminster
Abby, where he is to be Intered with Chaucer,
Cowley, and the rest of the renowned Poets, and I
am assured that a Person of great Quality who has
a mighty Esteem for the Works of that Ingenious
Gentleman, will erect at his own proper Charge, a Gentleman, will erect at his own proper Charge, a Noble Monument upon him, and so perpetuate the Name of that great Man."

"[Advertisement.]—The Death of the famous John Dryden, Esq; Poet Laureat, to Their two late Majesties, King Charles and King James, the Second; being a Subject Capable of Employing the Best Pens, and several Persons of Quality and others, having put a stop to his Interment, which is design'd to be in Chaucer's Grave, in Westminster-Abby: This is to desire the Gentlemen of the two famous Universities [of Oxford and Cambridge], and others, who have a Respect for the Memory of the Deceas'd, and are inclinable to such performances, to send what Copies they please, as Epigrams, &c. to Henry Playford, at his Shop at the Temple-Change in Fleetstreet, and they shall be inserted in a Collection which is design'd, after the same nature, and in the same Method (in what Language they shall please) as is usual in the Composures which are Printed on Solemn occasions at the two Universities aforesaid."—Ibid., Tuesday, May 7th, 1700.

This Henry Playford was the well-known music-seller and publisher, born 1657, died c. 1710.

"London, May 9.—We hear that Dr. Garth, that learned Physician, and famous Orator, is to make Mr. Dryden's Funeral Oration in Latin."—Ibid., Thursday, May 9th, 1700.

"[Advt.]—The Advertisement which was inserted in this Paper, Tuesday May the 7th, in relation to the Death of Mr. Dryden, having met with such Encouragement, that several Copies of Verses, from Men of Quality, and other ingenious Gentlemen, are already come to Henry Playford's hands on that

Subject: He thinks himself oblig'd to sequaint the Publick, that he shall forward the Printing them with all imaginable expedition, and since he has no reason to doubt, but Men of Letters will give their needful Assistance to such a Laudable Undertaking, that his Collection my have a more General Reception from the variety of Authors, which Compose it. He repeats his desires to the Gentlemen of the two famous Universities," &c. [as in Advt. of May 7th, above].—Ibid., Saturday, May 11th, 1700.
"London, May 14.—Yesterday the Corps of John Dryden, Esq; who departed this life the 1st instant, was carried in great state to Westminster Abbey, from the Colledge of Physicians, whither it was removed some days ago, and was attended by above one hundred Coaches of the Chief of our Nobility and Gentry, who shewed on this occasion what respect they had for that excellent Poet; but before he was removed from the Colledge, Dr. Garth made an Eloquent Oration in Latin, in praise of the Deceased, and the Ode of Horace beginning, Monumentum excgi Ære perennius, set to Mournful Musick, was sung there, with a Consort of Trumpets, Hautboye, and other Instruments. There was a world of people, and his Highness the Duke of Gioucetter was pleased to send one of his Coaches to attend the Funeral, which was performed at the charge of several persons of quality, lovers of Poetry."—Post Man, Tuesday, May 14th, 1700.

Coaches to attend the Funeral, which was performed at the charge of several persons of quality, lovers of Poetry."—Post Man, Tuesday, May 14th, 1700.

"London, May 14.—The Corps of that great, and Witty Poet, John Dryden, Esq; having lain in State for some time in the College of Physicians, was yesterday carried in great State to Westminster-Abby, where he was Interred with Chaucer, Cowley, &c. Before he was brought from the College, an Ode ADDY, where he was interred with Chaucer, Cowley, &c. Before he was brought from the College, an Ode was Sung with a Fine Consort of Musick, and an Excellent Oration made in Latin by the Ingenious Orator Dr. Garth, there being abundance of the Nobility and Gentry present, the Corps was preceded by several Mourners on Horseback, before the Hearse wart the Musicky. went the Musick on Foot, who made a very Harmonious Noise, the Hearse was followed by 20 Coaches drawn by 6 Horses, and 24 Drawn by two Horses each, most of them in Mourning,"—Post Boy, Tuesday, May 14th, 1700.

Similar advertisements to that of May 11th as above) appear in the issues of the 14th, 21st, and 25th of the same month.

"[Advt.]—There is this Day published, The Effigies of Mr. John Dryden, lately deceased, drawn from the Life by Sir Godfrey Kneller, and Engraven at Paris by the famous Hand of Mousieur Edelnick [sic = Edelinck]. Sold by Jacob Tonson, at Grays-Inn-Gate in Grays-Inn-Lane."—Ibid., Thursday, May 16th, 1700.

This portrait, painted c. 1698, by Kneller for Tonson, as one of a series of the Kit-Cat Club, is said to be the best likeness of the poet. The original is in the possession of Mr. H. Clinton Baker, of Bayfordbury, Herts, who had also some interesting documents relating to Dryden, as well as a ticket of invitation to attend his funeral:—

"SIR,—You are desired to Accompany the Corps of Mr. John Dryden, from the College of Physicians in Warwick Lane to Westminster Abby on Monday the 13th of this Instant May, 1700," &c.,

which ticket was sold in an auction of books at Sotheby's, April 23rd last (lot 1170).

at Sotheby's, April 23rd last (lot 1170).

"[Advt.]—Songs in the Revis'd Comedy, call'd, The Pilgrim; being the last Writings of the late Mr. Dryden, set to Musick by Daniel Purcell, all of them within the Compass of the Flute. London, Printed for and Sold by J. Walsh, Musical Instrument-Maker in Ordinary to his Majesty, at the Hart and Hautboy in Katherine Street, near Somerset-House in the Strand, and by Mr. Salter, at the Sign of the Lute in St. Paul's Church Yard; Mr. Levingston at his shop in Birchin Lane uear the Royal Exchange, and Mr. Young at the Dolphin and Crown in St. Paul's Church Yard."

"[Advt.]—Whereas Henry Playford, has several times given information in Print, of an intended Collection of Poems on Mr. Dryden's Death: This is to acquaint the World his design has already met

to acquaint the World his design has already met with such Encouragement, that it is actually in the Press, and no Letters whatsoever, will be receiv'd at his Shop, after Tuesday next [11 June] on that Subject."—Ibid., Saturday, June 8th, 1700.

"London, June 15.—On Tuesday next [18 June] will be publish'd, Luctus Britannici: or, The Tears of the British Muses, for their great Loss in the Death of that inimitable Poet John Drydon Esq; Written by the best hands in the two famous Universities, and by several Others. London, Printed for Henry Playford, at his Shop in the Temple Change; and are to be Sold by J. Nutt, near Stationer's Hall, 1700."—Ibid., Sat., June 15th, 1700.

An advertisement in the Post Man of Tuesday, June 18th, 1700, informs us, however, that the book will be published on the morrow; that it is printed also for Able [=Abel] Roper (at the Black Boy) in Fleet Street, "Fol. pr. 2s. 6d."

"[Advt.]—To the Memory of Mr. Dryden. A Poem. Printed for Ch. Brome, at the Gun, at the West End of St. Paul's Church. Price Six Pence."—Flying Post, Tues., June 18th, 1700.

Further particulars will be found in Ward's 'London Spy,' third edition, published by J. How, 1706, pp. 418 seq., as contained in a letter which appears in the Gentleman's Magazine for April, 1786.

I would add the following :-

"London, Jan. 28.—A stately Monument is erected in Westminster-Hall [sic, but should read "Abbey"], to the Memory of John Dryden, that Prince of Poets, at the Charge of the Duke of Buckingham, who had always been a great Patron to him in his Life-time."—Weekly Packet, Saturday, January 28th,

1720/l.

"Last Monday [23 Jan.] was first expos'd to publick View the curious Marble Tomb of Mr. Dryden, the famous Poet, who was Laureat to King James the 2d, erected to his Memory by his Grace the Duke of Buckingham; according to this Inscription thereon, viz. J. Dryden, natus 1632. mortuus Mait primo 1700, Joannes Sheffielddwz [sic, but should read "Sheffield Dux"] Buckinghamiensis poenit 1720,"—Weekly Journal, Saturday, January 28th, 1720/1.

WILLIAM J. HARVEY.

THE PUMP ROOM AT BATH.

Bath, August 20th, 1904.

In the Athenœum for two or three weeks past there have been interesting memoranda about Bath.

I take the liberty of correcting a statement in your paper of August 13th (p. 216). It is there said that a conversazione was held by the Mayor, on the evening of the 8th inst., in the "Old Pump Room, which remains to day very much as it was when Beau Nash was Master of the Ceremonies.

Every stick and stone of Beau Nash's Pump Room has long since passed away. Only a few articles of the old furniture adorn the present Grand Pump Room, which was built in 1796 on the site of the Pump Room of Beau Nash.

JOHN KENT SPENDER, M.D. (Lond.)

A PARIS CORRESPONDENT IN 1783.

The Homestead, Lathom, Ormskirk, Aug. 20th, 1904.

MR. J. G. ALGER states that J. J. Sanchamau, in January, 1792, "may be considered the earliest of Paris correspondents of English

From 'Memoirs of the late Thomas Holcroft,' edited by William Hazlitt, 3 vols. 12mo, London, 1816, vol. ii. pp. 33-6 and 38, it appears that in the beginning of April, 1783, before going to Paris, Holcroft

procured an engagement with the editor of a newspaper, the Morning Herald, to send over paragraphs relating to the events of the day, public amusements, fashions, &c., for which he was to have a guinea and a half a week,"

and he had a similar engagement with John Rivington, the printer.

It is probable that he was not the first who had acted in that capacity, as no claim to priority is made for him.

Thomas Holcroft, as stated in his 'Memoirs,' belonged to a family, settled for many generations close to here, to which I am related.

This extraordinary man, with little or no education, passed through the successive grades of tramp, rag-gatherer, hawker, stable-boy at Newmarket, choirboy, shoemaker, tutor, printer, actor, manager, traveller, foreign correspondent, novelist, poet, translator, and

As a strolling player he was for some time in old Kemble's company, the associate of John Philip Kemble and the future Mrs. Siddons; as a tramp and actor he wandered over almost every county in England and some parts of Ireland and Scotland; as a stable-boy he says:—

"Nothing can perhaps exceed the enjoyment of a stable-boy's breakfast; what then may not be said of mine, who had so long been used to suffer hunger, and so seldom found the means of satisfying it?"

The autobiographical portion of his 'Memoirs' up to his sixteenth year is for variety, adventure, and style almost as entrancing as 'The Bible in Spain,' and out of his thirty or more plays 'The Road to Ruin' and 'The Marriage of Figaro' are still occasionally staged, whilst his 'Gaffer Grey' is a fine modern imitation of the antique ballad.

JAMES BROMLEY.

'THE CONVICT,' BY W. WORDSWORTH.
A CORRECTION.

Is my note on 'The Editio Princeps of "The Convict,"' which appeared in the Athenœum of the 13th inst., I accidentally interchanged the dates of publication of Coleridge's 'Melancholy' and 'Lines to an Unfortunate Woman.' Melancholy' appeared in the Morning Post of December 12th, and the 'Lines,' &c., on December 7th, 1797. 'Moriens Superstiti' appeared in the same journal on May 10th (not May 8th), 1798.

R. A. POTTS.

Literary Gossip.

In our next number, that for September 3rd, we hope to publish, as in previous years, a series of articles on the literature of the Continent during the past year, by writers resident in the various countries. Belgium will be dealt with by Prof. Fredericq, Bohemia by Dr. Tille, Denmark by Dr. Ipsen, France by M. Pravieux, Germany by Dr. Heilborn, Holland by Mr. H. S. M. Crommelin, Hungary by Rosika Schwimmer, Italy by Dr. Guido Biagi, Poland by Dr. Belcikowski, Russia by M. Briusov, and Spain by Don Rafael Altamira.

Messrs. Longman will publish in October Vol. I. of 'The Mammals of Great Britain and Ireland,' by Mr. J. G. Millais. Subscriptions will only be received for the set of three volumes, and only 1,025 copies are to be printed for England and America. It is hoped that the remaining portions of the work will be issued at intervals of eight months. The first volume contains numerous illustrations, many by the author, who is well known as an accomplished draughtsman.

Mr. Fisher Unwin will shortly publish a novel entitled 'Grand Relations,' by Mr. J. S. Fletcher. This is a comedy of rural life. The scene is laid in Yorkshire, and an ingenious young solicitor, with a turn for amateur acting, plays a prominent part.

Early in October Messrs. Macmillan & Co. will publish a new prose work by the Poet Laureate. It will be entitled 'The Poet's Diary: Edited by Lamia,' whose name will be familiar to all readers of 'The Garden that I Love.'

The same firm have also in the press 'Fifty Years of Fleet Street: being the Life and Reminiscences of Sir John R. Robinson,' by Mr. Frederick Moy Thomas. At his death last November Sir John

Robinson left a number of manuscript jottings, and to these materials, as well as to a voluminous correspondence, the author has had access. The work will contain accounts of long conversations with Gladstone, on politics, religion, and social subjects, and letters from Harriet Martineau, James Payn, and other literary celebrities, besides many anecdotes of distinguished people.

The "Saracen's Head Library," which was projected by Messrs. Speight & Walpole, Teignmouth, and of which Jobson's 'Golden Trade' has been already issued, will not be continued. The remaining copies of this work have been transferred to Messrs. MacLehose & Sons, who propose from among the books of travel that Messrs. Speight & Walpole had announced in this series to issue first Coryat's 'Crudities.' The format, however, will be in two volumes, in a style uniform with Messrs. MacLehose's editions of Hakluyt and Purchas.

THE Monthly Review for September will include a 'Survey of the Fiscal Controversy'; 'Church v. State: the Real French View,' by Mr. Laurence Jerrold; and 'German Dreams and the Downfall of England,' by Mr. R. B. Marston. 'The Case of British East Africa' is considered by Mr. G. Phillimore; 'War under Water' by Mr. L. G. Carr Laughton. Monsignor Barnes contributes 'Suggestions on the Origins of the Gospels.' Literary articles are 'Capt. Marryat as a Novelist,' by the Earl of Iddesleigh; 'The Popular Poetry of Spain,' by Pepita de San Carlos; and 'Thackeray at Cambridge,' by Whitwell Elwip.

This will be the last number of the Review supervised by Mr. Henry Newbolt, who has resigned the editorship, and will be succeeded by Mr. Charles Hanbury-Williams, who has already been a contributor to the Review. We are requested to state that Mr. Newbolt's other relations with the house of Murray remain unaffected by this change.

Blackwood for September will contain two contributions on the great Church case now agitating Scotland. One is entitled 'The Ultramontane Débacle in Scotland'; the other is an epistle, in the old Blackwood manner, 'From Alexander Cargill, Elder of the Kirk of the Remnant in the Vale of Wae.' The fiction in the number includes a few more of 'The Vrou Grobelaar's Leading Cases,' by Mr. Perceval Gibbon; and a short story, 'On the Beach,' by Mr. Ernest Dawson. Mr. Charles Partridge, who is Political Officer in Southern Nigeria, describes the extraordinary scenes connected with the burial of the Atta of Igaraland in his district. Other contributions are 'The Dwarf's Tragedy,' by Mr. Alfred Noyes; 'At the Flight of the Duck,' by Mr. O. Locker-Lampson; and 'To Demos: by an Aspiring Radical.'

THE September number of Temple Bar will contain 'A Peep into a Japanese Prison,' showing the humane methods now adopted by that progressive country; 'Sic Transit Gloria Mundi,' recollections of some of the veterans of Chelsea Hospital, by Major G. F. MacMunn; and 'Some Malayan Dances,' by Mr. R. O. Winstedt. Mr. C. H.

St. L. Russell contributes a poem, and Mrs. M. L. Croft writes on Mrs. Thrale.

The New Paleographical Society has just issued to its m-mbers the publications for 1904, which include facsimiles of Greek writing from the fourth century B.G. to 1269 A.D., and numerous Latin and French examples, three plates from the Luttrell Psalter, two from a French thirteenth-century Apocalypse, and pages from Archbishop Peckham's register and the Pontifical of Sens.

The first volume of the new series of the Pipe Roll Society's publications, being the Roll of 22 Henry II., is now in type, and Mr. Round has consented, at the request of the Committee, to contribute a short introduction.

The number of American students who have frequented our muniment rooms and libraries during the past two months is beginning to diminish as the homeward rush sets in. Most of these are research students and assistant lecturers from the universities, men and women being almost equally represented, and their subject is usually some phase of Anglo-American history for which they gather materials not only in this country, but also in Paris and Simancas. It will be interesting to observe the practical effect upon this movement of the projected "guide" to the materials for American history in English archives for which Prof. Charles Andrews has already made extensive collections.

WE regret to learn that the state of Mr. Robert Hovenden's health is likely to necessitate his retirement from active participation in the affairs of the several learned societies with which he has been so long connected, and which include the Royal Historical, Harleian, Huguenot, and several local societies.

In consequence of extensive work in connexion with electric lighting, the Inner Temple Library will be closed from September 5th to October 1st inclusive. Members of the Inn will, by the courtesy of the Treasurer and Benchers of the Middle Temple, be permitted to use the Library of that Inn during the period that their own is shut.

Mr. Choate, the American Ambassador, has reprinted for private circulation his admirable address on Alexander Hamilton delivered in Edinburgh in March. There is an allusion to Mrs. Atherton's novel:—

"At last even fiction has been busy with his name, as if by a sort of mystical birth a miraculous genius had been created to be a conqueror among the men of his time."

Mr. Nurr has acquired the right of translating M. Bourget's novel 'Un Divorce,' and will issue an English version early in the autumn. It will be copyrighted in the United States, and published simultaneously by Messrs. Charles Scribner's Sons.

THE Boston Evening Transcript (which shows a fine appreciation of our literary and other notes by reprinting them, often without acknowledgment) announces the public sale in New York this autumn of the second part of Bishop Hurst's library. One of the rarest books in this portion is a copy of what is generally called the 'Mohawk

Prayer Book, 'printed at William Bradford's press in 1715. The copy is said to be excellent, and its value is placed at 500 dollars. According to the Transcript, only two copies appear to have been sold by auction in America: T. W. Field's example, which realized 60 dols. in 1875, and H. C. Murphy's copy, which sold for 112 dols. in 1884. Mr. Quaritch catalogued a copy in 1885 at 48l. The late Bishop "probably did not pay more than 100 dols. for his copy." The book is not only interesting as one of the most important books from the press of the first New York printer, but has also a linguistic value.

THE recent auction season proves to have been very unsatisfactory so far as books are concerned. Altogether some seventy sales of valuable books were held in London, embracing rather more than 41,600 lots, realizing not quite 110,000l. If we exclude the Sneyd manuscripts, sold by Messrs. Sotheby in December last, this shows an average of no more than 21.9s., by far the lowest record since 1896, if the abnormal year of the Boer war be left out of the calculation. Scarce and valuable books and those which for one reason or another attract unusual attention show a distinct tendency to become still scarcer and more valuable than ever. On the other hand, books of an ordinary character—the vast majority—have suffered severely, many of them showing a clear depreciation of from 30 to 40 per cent. during a period of rather more than twelve months. We hope that this depression will duly pass off.

THE death is announced in Madras, on August 10th, of John Murdoch, LL.D., founder and secretary of the Indian Christian Literature Society, at the age of eightyfive. He was born in Glasgow in 1819, educated at the university there, and went out to Ceylon in 1844 as Principal of the Government Normal School at Candy. There he started a private printing press for the issue of books in the Sinhalese language, and after the Indian Mutiny he became the directing spirit of the Christian Vernacular Education Society of India for forty-six years, during which time he was the adviser of every Governor-General in matters concerning the vernacular. Lord Elgin bestowed the Kaisar-i-Hind silver medal upon Murdoch in 1896, and this year a gold medal was bestowed upon him for his services to sound educational literature for India.

At the monthly meeting of the Board of Directors of the Booksellers' Provident Institution, held on Thursday week last, the sum of 97l. was voted to fifty-six members and widows of members. Four members were elected, and two fresh applications for membership were received.

The death of a well-known journalist is announced from Paris, M. Ernest Massen, a former professor at the École Lavoisier and at the École Estienne. M. Massen, who died at the Galignani retreat in the seventieth year of his age, was for a long period of his life a militant journalist, and was connected with many newspapers, notably La Justice and Le Radical.—The death is also announced of M. Auguste Marin, who was for ten years

an active member on the staff of Le Journal, but who suddenly retired from journalism some time ago for an appointment at Marseilles. He was only about forty years of age.

The names of a number of candidates have been suggested in connexion with the succession of M. Georges Perrot in the direction of the École Normale Supérieure. The most popular name is that of M. Alfred Croiset, a member of the Institute and doyen of the Faculté des Lettres. The chief objection to this nomination comes from M. Croiset himself, who has no desire to undertake the office malgré lui, and who states that he has no intention of resigning the post to which he was called by his colleagues at the Faculté des Lettres six years ago. The candidate with the best prospects of success is M. Ernest Lavisse, of the Academy, who is a professor at the Faculté des Lettres.

WE regret to hear of the death of Dr. Karl Piehl, Professor of Egyptology at the University of Upsala, which occurred on the 5th inst. Of the school of Lepsius and Lepage Renouf, he was one of the most strenuous opponents of later German methods, and few reviews dealing with his own subject were allowed to appear without some racy attack upon the conclusions of "Berlinism," overthe well-known signature "K. P." The world of learning will be all the poorer for the loss of his sound and ripe scholarship; but it is hoped that Sphinx, which he had edited since its foundation, and which, formerly supported by a few personal friends, has lately been taken over by the Swedish Government, may survive him.

Among the Parliamentary Papers of the week are the Fiftieth Report of the Postmaster-General $(5\frac{1}{2}d.)$, and the second volume of the important Blue-book on East India Education which we named last week, containing the Maps and Tables (3s. 5d.).

SCIENCE

Gunpowder and Ammunition: their Origin and Progress. By Lieut. - Col. Henry W. L. Hime, (late) Royal Artillery. (Longmans & Co.)

By dint of terse statement and clear reasoning, lightened now and again by gleams of pleasant humour, this book will agreeably surprise the reader who, naturally enough, may expect to find it little else than a dry compilation of facts, dates, and references. The facts and the dates and the references are all there, it is true, yet the volume is nevertheless anything but dry reading. The first and more generally interesting of the two parts into which it is divided deals in a very lively manner with the origin of gunpowder. After laying down the proposi-tion that gunpowder could not be invented before the properties of saltpetre had been recognized, the author proceeds to refer the discovery of that necessary ingredient to the second quarter of the thirteenth century. He examines and successfully combats, in a rapid yet full manner of his own, the evidence which has so often been adduced

to prove that the Greeks secretly used saltpetre some five hundred years earlier. He then tackles Marcus Græcus and his famous 'Liber Ignium.' The early recipes for mix-tures ad comburendos hostes given in that work were, according to Col. Hime, trans-lated by a Spaniard from the Arabic between 1182 and 1225, but neither these nor what he calls the "middle recipes," which were added, he thinks, by other hands before 1225, contain any reference to salt-petre. The "late recipes," in which alone is saltpetre mentioned, belong to the end of the thirteenth century. Thus there was no Greek original at all, and no real Marcus Græcus either. The claims of the Arabs and Hindus to be the inventors of gunpowder are next carefully considered and dismissed with prompt decision. A similar inquiry as regards the pretensions of the Chinese leads to the confirmation of Gibbon's view that they received the invention from the West at the end of the fourteenth century or beginning of the fifteenth, and had falsely adopted it "as an old national discovery before the arrival of the Portuguese and the Jesuits in the sixteenth century ('Decline and Fall,' vii.). Up to this point Col. Hime has been busy with destructive criticism only. With chapter viii., which deals with Roger Bacon, he becomes constructive, and that, too, in a strikingly ingenious and interesting manner. Lovers of cipher puzzles—all to whom Mrs. Gallup's guesses in connexion with a later Bacon would be interesting if they were not so absurd—should read this capital chapter. In the 'Epistola de Secretis Operibus Artiset Naturæ et de Nullitate Magiæ,' wrapped up in a maze of unintelligible phrases about gold and chalk and cheese in chapters ix. and x., the full process for the refining of saltpetre is now, after nearly seven centuries, for the first time revealed. The method of concealment used by the old persecuted English monk was that "Argyle cipher" employed in Esmond' in the letter announcing the "King's arrival in England with Viscount Castlewood's passports" (book iii., chap-ter viii.). Not content with this form of cryptic writing, Friar Bacon, in his eleventh chapter, has recourse to anagrams. In the first of these our astute author unearths an excellent formula for the manufacture of gunpowder. The passage is as follows (the anagrammatic portion in small capitals): "Sed tamen salis petræ LURU VOPO VIR CAN UTRIET sulphuris," which, after changing u's into v's where necessary, is to be read thus: "sed tamen salis petre r(ecipe) vii part(es),
v nov(ellæ) corul(i), v et sulphuris," or
Anglice: "but take 7 parts of saltpetre,
5 of young hazelwood, and 5 of sulphur," just the proportions required.

Part II., headed 'Progress of Ammunition,' deals with the evolution of the various charges and projectiles from the earliest times in sections full of recondite and interesting information. Here will be found more or less summarized the history of fire-arrows and fire-pikes, hand-grenades, war-rockets, gunpowder; shock projectiles, such as darts, round-shot, case, shrapnel; igneous projectiles, comprising hot shot, incendiary fireballs, incendiary shell, carcasses, explosive fireballs, explosive shell; igniters, including hot - wires, priming

powder, matches and port-fires, tubes, timefuzes, percussion and concussion fuzes; and lastly signals, rockets, fixed lights, and fireworks.

The work is throughout well furnished with useful foot-notes, and in these the author's quiet sense of fun more than once peeps out, as, for instance, at p. 194, where a reference to Müller's 'Entwickelung der Feldartillerie' (Berlin, 1893) is given with the following caution:—

"To save the time of my readers who wish to read Gen. Müller's remarks on our Artillery, I may mention that they will not be found under the heading 'England,' but under the comprehensive heading Die kleineren Staaten, grouped with Greece, Switzerland, &c."

BOOKS ON MINING.

The Elements of Mining and Quarrying. By Sir C. Le Neve Foster. (Griffin & Co.)—This, though a small book, is probably the best of Sir Clement Foster's contributions to the literature of applied science. It was also his last, and it is sad to think that he should, by his premature death so soon after its publication, be deprived of the satisfaction which the welldeserved praise it is bound to receive must have afforded him. It seems, indeed, as if, with some premonition of what was about to happen, the author had resolved to present to the world, in the simplest language and in the most condensed form, the essential results of his vast experience and varied knowledge in everything pertaining to the science and art of mining. At any rate, this is what he has done in this wonderfully clear, beautifully illustrated, and admirably proportioned introduction to the whole subject. Sir Clement's opportunities were great, and he availed himself of them to the utmost. Educated abroad in his early years, and thus made master of more than one tongue, he was taught science at the Royal School of Mines and at Freiburg, spent several years as an officer of the Geological Survey—that best of training schools in geology—then visited and sojourned in many parts of the world as a mining engineer before he settled down to his long official connexion with British mines and quarriesas a Government inspector, and latterly as editor and digester of mining records. To this unequalled experience was added the forced systematizing of the vast store of information which he had been enabled to gather at first hand, in fulfilling the duties of the Chair of Mining in the Royal College of Science, to which he had been appointed as successor to his own old teacher Sir Warington Smyth. But all these advantages would have availed little had not Sir Clement Foster been gifted with singularly sane judgment and a supremely clear style. The excellence and success of his works-a success much beyond what can be expected by ordinary writers on technical subjects, and especially the notable excellence of this the last and best of them—are rendered intelligible by the facts we have cited. To all who wish to understand, without deep study, how useful "minerals" occur, how they are found, how they are worked, what points in connexion with them legislation has to deal with, how and why the health of the workers is affected and to what accidents they are exposed, this perfect -we use the word advisedly-this perfect little -we use the word advisedby—this perfect little handbook may be strongly recommended. The last three chapters — 'Legislation,' in six pages; 'Condition of the Workmen,' in ten pages; and 'Accidents,' in twelve pages—are models of statistical skill and easy exposition. As an elucidation of the dry tabular position. As an elucidation or the ury local lore of Blue books we have met with mothing so illuminating. But Sir Clement Foster had seen too much to suppose that

even the best conceivable of text-books, large or small, can suffice to teach mining and all that mining implies. The last sentence of his book is the following:—

"It is beyond the scope of an elementary textbook to deal with the means of every class of mining and quarrying accident; the subject is one requiring a lengthy treatise for itself, and my object at present is simply to act as a finger-post to the student, and point out a road which it will be his duty to travel later on."

His preface begins thus :-

"After devoting time and trouble to the preparation of this little work, I am not likely to be the first to decry it; but, nevertheless, I feel it my duty to warn the student who is entering upon the study of the Art of Mining that he must not depend solely upon books, and that he will never learn much about the subject unless he diligently visits mines and obtains his knowledge first-hand. I look upon a mining treatise as a guide-book."

Would that all writers of condensed manuals were so wise!

The Anthracite Coal Communities. By Peter Roberts. (New York, the Macmillan Company.)—In 1901 Dr. Roberts published an interesting volume entitled 'The Anthracite
Industry,' which was reviewed at some length Industry, which was reviewed at some length in the Athenœum. In that work much information was given relating to the "economic life" the miners in the anthracite coal-fields of North-Eastern Pennsylvania. In 1902 came a great and terrible strike that cost the country more than a hundred million dollars, and "wrought moral ruin the extent of which none can estimate." This strike was ended by the interference of the President of the United States, and the appointment of a "Coal Strike Commission," which for over four months inquired into the "economic, domestic, scholastic, and religious phases" of the workers' lives. A flood of light was thus thrown upon these matters, and apparently it is largely from this new mass of evidence, detailed by some 558 witness that Dr. Roberts has drawn the material for his new volume (equal in size and similar in appearance to the first), in which he gives with great fulness "the facts relative to the social and moral life of the anthracite mine employees. As before, a large number of illustrations, chiefly photographic, accompany, but, owing to the frequent squalor of the scenes they represent, do not by any means always embellish, the text.

The anthracite fields proper are less than 500 acres in area. Their surface is nowhere below 575 feet above sea-level, and the highest point attains 1,750 feet. Two fine rivers traverse the region, the Delaware and the Susquehanna. On an average there are 138 days of sunshine in the year, and 62 only partly cloudy. The mean annual temperature is 50.7° F., with a range of from 100° to -9° . The physical environment in the midst of which the mining population exists is thus perfectly healthy and even agreeable. But this population is drawn from many sources, and as time goes on is becoming more and more foreign. From the beginning the mines were worked by immigrants; but whereas these were at first British and German, now the majority come chiefly from Southern Europe, and are lumped together by the author as Sclavs. There are still some English, Welsh, Scotch, Irish, and Germans, but the rest-the so-called "Sclavs"-include Frenchmen, Swiss, Swedes, Dutch, Poles, Sclavonians, Austrians, Hungarians, Bohemians, Tyrolese, Russians, Lithuanians, Greeks, Italians, with a sprinkling of Jews, negroes, Arabians, Cubans, Mexicans, Spaniards, and Chinese. Altogether, we find twenty-six nationalities, represented by 441,000 out of 630,000 inhabitants. In other words, about 70 per cent. of the population are either foreign born or native born of foreign parentage. Obviously such a state of things presents an important social problem. All the factors involved in this problem are set forth in great detail—and also, we

may add, at great length—by Dr. Roberts, and for them we must refer the reader to his wellfilled pages.

He evidently regards the future with much misgiving. The good wages earned cannot satisfy the growing love of ostentation which is gradually displacing the simple living and contented thrift of early days. "Debt, anxiety, and social impurity" are growing, and remedies are sought in "delusive dreams of communism and socialism." A careful perusal of this volume leads us to take a somewhat less gloomy view of things. Indeed, considering the repeated evidence given by the author that in these regions such laws and enactments as are difficult to administer are often dropped and treated as non-existent, we cannot wonder at the picture of hard work, careful saving, and general morality (under what must be, on the whole, very trying conditions) which he has drawn for us. He appears to us to dwell on, and attach most importance to, the shadows of this picture. Not that we for one moment ignore the dark side; but the lights are bright and impress us favourably. For the woes which he foresees, however, Dr. Roberts has a remedy, and that remedy is through broad and liberal religious teaching and the higher Christian ideals. In confirmation of the view that society without religion must fall, he quotes (in odd conjunction) "Carl S. Vrooman, writing last January in the Outlook,"
"The Father of our Country," the late Pope, "The Father of our Country, the German Emperor, and [sic] "Hon. Wayne MacVeagh, agreeing with these eminent personages" (p. 374). Though we cannot help sonages" (p. 374). Though we cannot help smiling at some of the methods of the author, we can commend his work as an interesting account of a very peculiar phase in the evolu tion of labour questions, viewed from the social rather than from the economic point of view.

Cyaniding Gold and Silver Ores, By H. Forbes Julian and Edgar Smart. (Griffin & Co.) -The smaller the amount of gold present and the finer its state of division, the more necessary it becomes that as little of it as possible should be wasted in extracting it from the matrix or ore in which it lies imprisoned. The coarse mechanical washing which was permissible—and paid—in the happy old days of placer workings had very early to be supplemented by the use of mercury. When hard unyielding reefs came to be attacked, even the richest, the expense of crushing and of otherwise preparing the ore for amalgamation caused many refinements of that process to be resorted to in order to lessen the leakage. Now the chief stores of gold are of the 'low grade' type, in which the minute percentage of the precious metal in imperceptible particles is only compensated by the comparative uniformity of its dissemination-as in the "banket" deposits of the Rand. The gold which one can afford to lose is thus reduced to its very minimum, and amalgamation alone, however carefully carried out, is no longer equal to its task. Chlorination has, therefore, been tried, with more or less success, but it involves the preliminary process of roasting the ore, and to multiply operations means a reduction of profits. A further step, and one that has proved extra-ordinarily effective, has been the adoption of the cyanide process. Essentially this process is simple enough. It may be described as the treating of the crushed ore with a dilute solution of potassium cyanide (an expensive and highly poisonous substance unfortunately) exposed to the oxygenizing influence of the air. The gold is dissolved, and afterwards precipitated from the solution by means of zinc turnings, or by electrolysis.

To compare this bald statement with the excellent work before us—400 pages full of accurate and needful information, with elaborate tabular matter and careful working drawings—is to realize the extraordinary development of this cyanide process since 1887. In that year

Messrs. Wanliss and Julian, acting as consulting engineers to the Johannesburg Pioneer Company, erected the first small plant in which the cyanide solution was used as an adjunct to amalgamation. Since that time the chemist in his laboratory and the metallurgist at the mines have been strenuously working hand in hand to perfect every detail of the process, and throughout they have, it must be remem-bered, been forced to work under the everpresent limitations imposed by pecuniary considerations. To continue the progress of dissolution until all of the gold is captured is necessarily to reduce the output; to remove entirely the impurities present in the solvent, though to do so would of course add to its efficiency, must increase the cost, though by ever so little: these are but instances of the advantages and disadvantages which have incessantly to be balanced in practice. is theoretically the more perfect mode of procedure must always give way to the interests of the investor. To get as much gold as it will pay to get is the only rule. But though this be so, it is very satisfactory to note the tone in which the more modern writers, such as Messrs. Julian and Smart, treat such subjects as these. They have a respect for experience every whit as great as that of the "practical men" of not so very long ago—"the children of ignorance with look profound," as Sir Andrew Ramsay called them — but an equal respect for the researches of pure science is now superadded—and with the best results. In this volume every slight change in the details of practice has been noted from all parts of the world, and is carefully examined and described. But the scientific reasons for each change are duly set forth, even though this necessitate the discussion of topics so difficult and often so recent as the newer views of solution and electro-chemical phenomena, discussions which few gold-seekers of the older kind would have listened to with patience. It is at last becoming evident, it would seem, to the most directly "money-grubbing" of men that real science actually pays. In its combination of sound theory clearly understood and clearly stated with wide practical knowledge we have met with nothing more helpful in its way than this thoroughly up-to-date and businesslike treatise. In view of future editions, we may suggest that English equivalents might with advantage be found for such foreign words as Spitzlutte and Spitzkasten, which will, if retained, soon be corrupted into something strange and uncouth by British workmen.

ANTHROPOLOGICAL NOTES.

The Journal of the Anthropological Institute for the first half of 1904 contains, as usual, many papers of solid value. For Europe Dr. Beddoe furnishes a paper, with six tables, on the somatology of 800 boys in training for the Royal Navy, constructed with the view of ascertaining whether the conditions of admission, ensuring a physical, intellectual, and moral standard higher than the average of the classes from which the boys are selected, involve any corresponding predominance of colour or of head form. For Africa there are three contributions: by Mr. H. R. Tate, notes on the Akikuyu and the Akamba, tribes which border on Mount Kenya, in British East Africa, one of the districts opened up by the Uganda Railway; by Mr. S. Bagge, on the Masai at Naivasha, describing their circumcision ceremonies; and by Capt. S. L. Cummins, on the Dinka clans of the Bahr-el-Ghazal, an excellent ethnographic study. For America there is Mr. Charles Hill Tout's report to a Committee of the Royal Society on the ethnology of the Siciatl of British Columbia, a coast division of the Salish stock, in continuation of the series of reports on North American ethnology communicated to the

British Association; and for the northern part of that continent, notes by Mr. R. E. Latcham on the physical characteristics of the Araucanos. For Australia, Mr. A. W. Howitt and the Rev. Otto Siebert furnish a collection of legends of the Dieri and kindred tribes inhabiting the neighbourhood of Lake Eyre, in correction of some erroneous impressions as to the beliefs of those tribes which have been current. The Journal also contains the address of Mr. Henry Balfour, the President, on the subject of the relation of museums to the study of anthropology, a subject which there is no person better qualified by knowledge and experience to illustrate and enforce.

The Report of the Southport meeting of the British Association, which appears at a somewhat later date than usual, contains in the Report of the Corresponding Societies Committee a catalogue of the more important papers, especially those referring to local papers, especially those referring to local scientific investigations, which were published by corresponding societies during the year ending May 31st, 1903. The portion relating to Section H, or Anthropology, is always interesting. It shows how much attention is now being given to "Eolithic" implements. They have formed the subject of papers by the Rev. R. A. Bullen before the Holmesdale Natural History Club; Mr. E. R. Harrison, before the South-Eastern Union of Scientific Societies; and Mr. J. F. Johnson, "On Imple-Societies; and Mr. J. F. Johnson, 'On Implements from the Plateau Gravel around Walderslade,' before the Essex Field Club. The Rev. G. W. Banks discoursed to the Rochester Naturalists' Club 'On the Men and Implements of the Old Stone Age,' and the Rev. T. W. Freckleton to the Northamptonshire Natural History Society on the question whether there are any indications of paleolithic man in the immediate neighbourhood of Northampton. Mr. P. Whalley described to the Halifax Scientific Society a flint workshop on Boulsworth Hill. The same society seems to be devoting attention to the suggestive subject of local attention to the suggestive subject of local place-names, upon which it published papers by Mr. C. Crossland and Mr. J. T. Jolley. Other communications which appear to refer to recent discoveries are made by Mr. W. Baldwin to the Manchester Geological Society on some prehistoric finds from Ashworth Moor and neighbourhood; by Mr. I. C. Gould to the Essex Field Club on additional objects from the Romano-British settlement at Chigwell ; by Mr. M. A. C. Hinton to the same society on some teeth of rhinoceros from Ilford; by Mr. Johnson to the same society on neolithic implements from the North Downs, near Sutton, Surrey; by Mr. H. St. George Gray to the Somersetshire Antiquarian and Natural History Society on excavations at the Glastonbury Lake Village; and by Mr. B. Thompson to the Northamptonshire Society on the discovery of a Romano-British pottery kiln at Corby.

Science Gossip.

The advantage, however temporary, of Mr. Balfour's presidency of the British Association has been strikingly apparent during the past week in the enhanced interest shown in the proceedings of the sections. Perhaps in none was this more interestingly demonstrated than in that devoted to anthropology. Whether a national anthropometric survey will ever engage the attention of the State remains to be seen, but, at any rate, the advocacy for its institution was ably put. It was a happy idea to secure the attendance of Prof. Rudolfo Livy, of Rome, who has had so much to do with the carrying out of the Italian military survey. That Prof. Gustav Retzius, of Stockholm, was not present to take part in the discussions in this branch is a matter for regret, in view of his authoritative standpoint. Anthropological data concerning some 235,000 Swedes were collected

during 1887-94 by the military authorities of Sweden, while in 1897-8, at the instance of the Swedish Anthropological and Geographical Society, statistics were obtained relating to the militia of the country, a force of about 45,000 men. The measurements taken comprised length of body, cranium index, and facial characters; observations concerning eyes and colour of hair were also recorded.

MESSES. ARCHIBALD CONSTABLE & Co. have in active preparation for immediate publication 'Science and Immortality,' the Ingersoll Lecture by Prof. William Osler, who has just been appointed Regius Professor of Medicine at Oxford. The book will be issued uniform with 'Human Immortality,' by Prof. William James, and 'The Conception of Immortality' by Prof. Josiah Royce.

Dr. Theodor Koch, of the Berlin Museum für Völkerkunde, who is exploring the districts of the Upper Amazon, reports that he has advanced further than any white man on the Rio Tiquie, and has come into contact with hitherto unknown Indian tribes. He spent several weeks in their villages, and has brought back from his journey a rich collection of photographs and native articles, among others the famous signal drum of the Tukano tribe. He hopes to prolong his operations till the spring of next year, but the continued disputes between the Peruvians and Brazilians have somewhat interfered with his arrangements.

THE sun will be vertical over the equator about noon on the 23rd prox., which will therefore be the day of the autumnal equinox. The moon will be new on the evening of the 9th, and full on that of the 24th. A total eclipse of the sun will take place on the 9th, but the line of centrality will be almost confined to the Pacific Ocean, and only cross land on some very small islands therein, reaching the coast of Peru a little before sunset; the greatest duration (about five and a half minutes) will be in the ocean between the Sandwich and Marquesas Islands. The planet Mercury will be at inferior conjunction with the sun on the 16th, but will become visible in the morning towards the end of the month, situated in the constellation Leo. Venus moves next month from the constellation Leo into Virgo, passing due north of Spica on the 23rd; she sets at Greenwich about seven o'clock in the evening on the 11th. Mars rises about half-past two o'clock in the morning, in the constellation Cancer, and will enter Leo on the 10th prox., passing near Regulus on the 28th. Jupiter is in the southern part of Aries, and rises earlier each evening. Saturn is moving very slowly in a south-westerly direction in the constellation Capricornus; he will be on the meridian at ten o'clock in the evening on the 9th prox., and at nine o'clock on the 23rd.

Four more small planets have been discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg: two on the 2nd inst., and one each on the 3rd and 4th respectively.

Dr. Graff, of Hamburg, announces the variability of a star in Pegasus, which will be reckoned as var. 142, 1904, Pegasi. It is the southern component of a double star nearly in the same parallel as B.D. +11.4757, following it. On July 10th the brightness of the star in question was nearly of the ninth magnitude, but by the 2nd inst. it had sunk nearly to that of its companion, 11.5 magnitude.

THE following are the calculated places of Encke's comet, from the same ephemeris as before, reduced to midnight at Greenwich: August 31st, R.A. 1b. 52m. 35s., N.P.D. 66° 8′; September 2nd, R.A. 1h. 52m. 1s., N.P.D. 65° 50′; September 4th, R.A. 1h. 51m. 40s., N.P.D. 65° 32′.

FINE ARTS

Remains of the Prehistoric Age in England. By Bertram C. A. Windle. (Methuen & Co.)

MESSES. METHUEN have been well advised in entrusting the second volume of their new series "The Antiquary's Books" to so competent an authority on prehistoric antiquities as the Professor of Anatomy and Anthropology in the University of Birmingham. They have thus succeeded in their object of issuing a work that is comprehensive and popular as well as accurate and scholarly. The title implies that the remains of the prehistoric age in England only will be dealt with; but the author has found it impossible to write an adequate account of prehistoric objects confined within that limit. Accordingly, of the ninety-three illustrations which are most carefully and artistically drawn or redrawn by Mrs. Windle, more than one-third represent objects out of England; and two whole chapters—those relating to the engravings, carvings, and art of primitive man, and to the physical remains of pre-historic man—deal entirely with objects that have not been found in England, with the exception, in the latter case, of the Galley Hill skeleton. We do not contest the necessity of going beyond the southern portion of Great Britain for the purpose of completely illustrating the remains of the prehistoric age that are to be found there. If the limitation of the title had been strictly adhered to, the work would no doubt have been imperfect, in the sense that it would have necessarily omitted much that ought to be known if the reader is to acquire any really valuable idea of the outward appearance and mental constitution of primitive man. Probably a better course would have been to modify the title of the work so as to correspond more closely with its contents.

Prof. Windle is severe upon some writers on prehistoric archæology unnamed, who have closely described and descanted upon the habits, the appearance, and even the speech of our very remote ancestors, a prac-tice which he thinks to be misleading to the general reader. We cannot agree with him that the exercise of the scientific imagination is to be tabooed in the very circumstances where it is most called for, if the general reader is to acquire the least idea of the significance of minute pieces of evidence that say nothing to him until they have been interpreted by those who have devoted to them the study of a lifetime. If his criticisms are levelled against Mr. Worthington Smith, whose work on 'Man the Primeval Savage ' contains a chapter describing how, as that author thinks, palæolithic man "probably lived, acted, and died," it is really ungrateful as well as inappropriate, for some of the most telling illustrations in the work are borrowed by permission from the record of that author's investigations at Dunstable and Caddington.

In one respect Prof. Windle has himself gone to the other extreme. In investiga-tions such as these, where the evidence is scanty and its significance obscure, there are of necessity many questions upon which

great difference of opinion exists. On such questions he has, in general, contented him-self with stating the issue on both sides, and has given only the slightest possible indica-tions of his own opinion. We are sure that every reader would have been grateful if so accomplished an observer as Prof. Windle had seen his way to allow himself a little more freedom, and that his weighty conclusions on these matters of controversy would have added greatly to the value of the work.

In the interests of a second edition attention may be called to a few trivial over-The classification suggested by the late Mr. Allen Brown, referred to on pp. 14, 15, as "coliths, palecoliths, mesolithic, neolithic," should be, as regards the first two classes, "colithic, palecolithic." The Journal of the Anthropological Society is in several places (pp. 32, 46, and elsewhere) referred to where the *Journal* of the Anthropological Institute is meant. At p. 161 the reference to Jl. Anthrop. Soc. s. i. iii. 66, should be Anthrop. Review and Jl. Anthrop. Soc., iii., lxvi. At p. 164 the reference to Archæol. "iii." should be liii.

A useful feature of the work is the lists

at the end of the several chapters of the objects found in the counties of England and Wales belonging to the class referred to in the chapter. Thus to chapter iii. are appended lists of caves and of the places where river drift implements have been found; to chapter v., a list of hoards of bronze implements; to chapter vi., a list of cup and ring markings; to chapter vii., a list of barrows; to chapter viii., lists of dolmens and other megalithic remains; to chapter ix., lists of pre-Roman earthworks, and of dykes; to chapter x., a list of villages; and to the volume itself, a list of museums containing prehistoric objects. The author deprecates criticism, upon the ground that such lists must necessarily suffer from errors of omission and of commission; but his readers will be ready to make ample allowances when they bear in mind the great usefulness of such lists for purposes of reference, and appreciate the labour which he has devoted to the preparation of them. The list of earthworks, which occupies thirty pages, will serve as an excellent introduction to the work undertaken by a committee, of which Prof. Windle is an active member, appointed by the Congress of Archæological Societies. Whatever may be the deficiencies of the lists, they will probably serve as a revelation to the reader of the great extent and wide distribution in this country of relics of prehistoric times.

A branch of the subject upon which the author has not touched, but which is well worth investigation, is that concerned with the diseases of prehistoric man. There is some evidence to go upon even in England. A skeleton found at Cissbury was described by Rolleston (Jl. Anth. Inst., viii. 381) as that of a person "who had suffered from hemiplegia when a child." Elsewhere there is much more evidence. The thigh-bone found at Trinil in Java, whether it belonged to Pithecanthropus or not, had a diseased growth. Other instances are enumerated in an unpublished paper by the late Mr. H. W. Jackson, referred to in Athenœum, No. 2877. There appears not to be any published work in which this subject

has been fully discussed, and it may be recommended to Prof. Windle when he is engaged on the preparation of the second edition that ought to be speedily called for.

THE REEVE COLLECTION AT THE BRITISH MUSEUM.

THE Reeve collection of English water-colour drawings, to which we alluded in a previous issue, is now displayed in the White Wing of the British Museum. The collection is invaluable for the understanding of the Norwich School, since it contains specimens not only of the great masters, like Crome and Cotman, but also of their followers and imitators: Thirtle, Stannard, Miles Edmund and John Joseph Cotman, and Henry Bright, who worked on till the last quarter of the nineteenth century. None of these, it is true, adds any glory to the Norwich School; they are all, except perhaps Bright, derivative, and take their inspiration at second hand; but it is important that their work should be known in order to distinguish their imitations from J. S. Cotman's originals.

Crome and Cotman, then, are the two artists of real importance whose work the present collection illustrates. Crome is represented by only a few drawings, but one or two of these are of rare beauty. We spoke before of the 'Hollow Road,' which seems to us one of the finest water-colours the English School ever produced. Crome has here found the conven-tion most perfectly suited for a slight wash drawing, with the result that he has been able to lay his colour on with extraordinary ease and breadth. Even more, perhaps, than in oil painting the beauty of water-colour drawing consists in calligraphy, in the rhythm and flow of the loaded brush moving easily over the surface, and it demands in consequence that the complex and interwoven forms of nature shall be sifted by the artist's selective power till only those which allow of easy expression remain. These, in order that the drawing may convey the idea adequately, must, therefore, be highly significant and expressive of essentials of structure and plane. Crome's convention, based on the landscape art of the Dutch, but modified to suit the more summary notions of natural form which obtained in his day, allowed him to make this selection in the happiest manner. Another fine example is the 'Shed and Cart,' and the beautiful effect of trees seen through a morning mist, which is accomplished with the ease and almost the certainty of an Oriental drawing. At times, however, the desire to rival the particular realization of the Dutch artists led him to strain and labour his medium beyond the point where beautiful expression ceases, where the significant symbol becomes the inadequate image of reality. Such is the small river scene-the absence of a catalogue makes it difficult to refer to these drawings precisely.

With Crome and the older masters water

colour was used mainly as a subsidiary mode of expression, for notes of composition or chiaroscuro rather than as a mode of creating a final work of art. With Cotman it is pursued more seriously as an end in itself, and he pushed its resources further, without, however, losing sight

of its proper limitations.

The great difficulty of pure wash drawing is the necessity of always modelling by shades. In nature we constantly see light forms silhouetted on dark as well as dark on light, and an ideal medium would be one in which both could be rendered with equal ease and beauty. Unfortunately, in water colour the use of an opaque pigment is attended with great difficulties, and destroys the peculiar charm of the transparent wash; nor can the two, the opaque and transparent, be used together without a loss of harmony. The other

method of drawing light on dark by wiping out was used by Turner with consummate skill, but even he never could prevent some loss of surface quality in the drawings where he employed it. Cotman, at least in his earlier works, restricted himself to the purest wash, and displayed extraordinary ingenuity in the manipulation of it. Not only was he able to leave out his lights with surprising dexterity of hand, but he also developed a system of design in which the forms could be expressed in large masses and simple divisions, so that the silhouettes took on the shapes most readily rendered in the medium. One may say, indeed, that no artist understood more perfectly the possibilities of pure wash drawing, used to produce an effect of complete solid relief. And in his most successful works, like the 'Greta Bridge, he is unsurpassed for the dignity and massive-ness of his design. It was in colour that he was most liable to failure, and in colour he was always something of an experimentalist, trying odd and unlikely combinations, which, when they succeed, have a peculiar and unforgettable charm. An example of this is the 'Sarcophagus in a Garden,' where he has employed a strange metallic green, which he has successfully modulated and harmonized with its surroundings. On the other hand, in some of his later worknotably, in the view of Eton-he has hit upon that unfortunate opposition of violet and orange which was destined to become an obsession with the later water-colourists like Barret. Again, in his later works he abused the blues, and opposed to them a hot reddish brown. In subdued tones this contrast may be effective and satisfying to the eye, but by forcing the pitch of the posts he and all the properties the state of the posts he and all the properties the properties and the properties the properties are properties. pitch of the notes he ended by making his drawings both hot and violent. In fact, he was rarely perfect as a colourist. The was rarely perfect as a colourist. The 'Draining Mill,' for instance, is splendid as chiaroscuro and design, but heavy and leaden in colour, so that a reproduction actually suggests a finer imaginative conception than the drawing itself. Even the 'Greta Bridge' is not without a hint of undue rustiness in the greens and acidity in the blues.

Among the most interesting exhibits in the White Wing are Cotman's copies of the 'Liber Studiorum,' which show how carefully and intelligently he studied the works of his greater contemporary; and the result on him of Turner's more vividly dramatic and consciously poetical style is seen in a number of classical landscape compositions, which, however, do not for the most part equal his earlier, less ambitious designs. Among these we may mention as a perfect example of wash drawing the 'Drop Gate over a Stream.' Here the subject is slight, and of scarcely any intrinsic interest, nor is it easy to suppose that rendered in any other medium it could be particularly attractive; but it lends itself so perfectly to Cotman's method, the touch is everywhere so frank and certain, the wash so even and transparent, that the result has a singular charm, and is peculiarly characteristic of what is best in Cotman's art.

Of great interest, too, is the series of drawings in black and white upon tinted paper which date from the last year or two of the artist's life. In these he shows a freedom and fluency, a delicacy and suggestiveness of touch, very different from the solidly compacted mass-design of his earlier work. They are more obviously emotional, more agitated, more scenic, but they have not the impressiveness and grandeur which we associate with Cotman's name. A few—such, for instance, as the 'Wold Afloat'—are surprisingly modern in sentiment. There is something pathetic in the appearance of haste and pressure which these last drawings suggest, as though Cotman, who suffered more from want of sympathy and from neglect than even the majority of artists of his kind, felt the need to leave behind him at least some hasty records of the ideas with which his imagination

teemed. He seems to have felt that there was no time left him for elaborate drawings, and to have concentrated all his forces on rendering the central idea as brilliantly and as rapidly as possible. The importance and completeness of the present collection of his work give to Cotman at last that recognition of his high position in the history of English landscape art which was denied him in his lifetime.

EARLY GERMAN ART AT THE DÜSSEL-DORF EXHIBITION.

Τ.

HERMANN WYNRICH VON WESEL AND CONRAD VON SOEST.

Two years ago a very important exhibition of medieval art was held at Düsseldorf in connexion with the Industrial Exhibition of 1902, but for several reasons no paintings were then included, the Committee having decided to reserve them for a future occasion, and to combine an early German section with the International Art Exhibition to be held at Düsseldorf in 1904. With characteristic thoroughness and promptitude, a detailed programme dealing with this section was drawn up so far back as the autumn of 1902, and no trouble or expense has been spared to make this Exhibition worthy of its predecessor. The result is that the specialists who form the Executive Committee, with Dr. Paul Clemen at their head, have achieved an unqualified success, and the warmest gratitude is due to them for their untring labours in the performance of a very arduous and difficult task.

The Catalogue is the work of Dr. E. Firmenich-Richartz, whose name is a sufficient guarantee for the excellence of the contents, for as a connoisseur of the schools of Cologne and the Lower Rhine he is almost unrivalled, and some of the most important discoveries of recent years are due to him.

The Exhibition covers virtually the whole domain of West German painting, being especially rich, as might be expected, in works of the schools of Cologne and Westphalia. A remarkable collection of illuminated codices (over 120 in all) sheds an interesting light on the history of book illustration on the Rhine, and with the aid of a series of photographs, contributed by the well-known specialist Dr. Haseloff, the growth and development of this art may be traced in an unbroken line from the ninth to the sixteenth century. Of special value from an iconographical point of view are a twelfth-century missal (No. 545, lent by Count Fürstenberg - Stammheim) containing subjects from the Gospels with their Old Testament types—a direct forerunner of the 'Biblia Pauperum'; the 'Visions of St. Hildegard,' thirteenth century (No. 536, Wiesbaden Library); a fragment of embroidery (No. 731, Hohenzollern Museum, Sigmaringen) and a 'Biblia Pauperum' (No. 550, Cologne Archives), both of the fourteenth century, with subjects similar to No. 545; and two pictures of the Lower Rhine, lent respectively by the Bonn Museum and the parish priest of Neuwerk (Nos. 88, 89), showing the treatment of these subjects in the early and late fifteenth century.

The Exhibition contains—besides numerous works of exceptional interest belonging to other schools, many Flemish and Dutch pictures which failed to put in an appearance at Bruges in 1902, and others which were seen on that occasion—two panels of perfect execution in which the life and works of St. Bertin are vividly portrayed in a series of ten pictures (Nos. 242, 243, lent by the Prince of Wied). Like the companion panels in the National Gallery, they came from the abbey church of St. Bertin at St. Omer, and are ascribed, with some show of probability, to Simon Marmion

of Amiens, who is traceable at Valenciennes and in the service of Philip the Good, Duke of Burgundy, in the second half of the fifteenth century. Further, we have Martin Schongauer's celebrated 'Madonna' from Colmar (of 1473), and, what is certainly one of the most striking works in the whole Exhibition, the panel with the 'Magdalen and St. Catharine,' by Conrad Witz (No 239 Straschurg Gallery)

Witz (No. 239, Strassburg Gallery).

This very original and powerful painter, who early left his home at Rottweil, in Swabia, and settled at Basle, where he married the niece of the celebrated painter Lawelin (Nicholas Ruesch, of Tübingen), is represented by another very characteristic work, a drawing of the 'Madonna and Child' (No. 608, Berlin Museum). Both in this and in the Strassburg panel, Conrad Witz shows himself extraordinarily in advance of his age; it is, indeed, difficult to believe that a work so magnificent in conception and admirable in drawing as No. 239, with its finely modelled heads and wonderful sense of colour, was produced about 1440; yet in any case it belongs to the first half of the century, for by 1447 it appears certain that the nanter was dead.

certain that the painter was dead.

The school which had its principal centre of activity at Mayence and Frankfort is represented by several important pictures ascribed to the "Hausbuchmeister," or the "Master of 1480," as (since Dr. Valentiner's discovery of a dated drawing by him) he is now to be called; of the six pictures attributed to him three only seem likely to be permanently associated with his name—the very solemn and impressive "Lament over the Dead Body of Christ," from the Dresden Gallery (No. 225), the 'Resurrection' from Sigmaringen (No. 227), and the somewhat exaggerated but powerful 'Crucifixion' from Freiburg (No. 226). The Exhibition also boasts an early and I believe hitherto unknown portrait by Dürer (No. 219), two very attractive portraits by Cranach of 1526 (Nos. 215, 216, all three lent by the Grand Duke of Hesse), several works by Joos van der Beke of Cleves—the Master of the 'Death of the Virgin'—Jan Joest's great altarpiece from Calcar, a large group of pictures from the churches of Orsey and Rees, and many more, besides a wonderfully good collection of Flemish and Dutch paintings of the seventeenth and eighteenth centuries which are admirably arranged in a series of cabinets on the first floor.

The earliest Cologne picture of importance exhibited here is the beautiful diptych in its original frame (No. 4, Berlin Gallery), with the 'Madonna and Child' and the 'Crucifixion' on a very decorative gold background of fruit and foliage. The figure of the crucified Saviour is treated in the manner of the miniaturists; the St. John, who, with a prophet holding a scroll, stands on the right beneath the cross and balances the group of women on the opposite side, is a figure typical of the art of Cologne in the fourteenth century. The panel, which is well known in England, having been formerly in the collection of Sir Charles Robinson, must have been produced after 1360, and is certainly one of the best existing examples of that period. Immediately after this picture in Dr. Richartz's Catalogue will be found the names of Wilhelm von Herle and Hermann Wynrich in connexion with a group of three pictures (5-7). The uncritical writers of former days were wont to class all early pictures of Cologne under the convenient head of "Meister Wilhelm" and his school, a category which was made to include practically everything from the 'Clarenaltar' to Stephan Lochner's 'Dombild.' It is still an open question whether the "Meister Wilhelm" of the oft-quoted passage in the Limburg chronicle is identical with the "Magister Wilhelmus" who in 1370 was paid for executing a miniature in the Liber Juramentorum of that year, and as the page containing that painting has long ago disappeared, we have no authentic work by this shadowy master. Wilhelm von Herle, on the

other hand, is a very definite personage, and appears to have been a painter of repute at Cologne between 1358 and 1372, but the proofs are at present failing which would identify him with the "Wilhelm" just alluded to, or with the unknown author of an important series of frescoes executed in the Rathaus at Cologne, for which the large sum of 220 marks was paid in 1370. Some fragments of fresco preserved in the Wallraf-Richartz Museum may have formed part of this series, and the author of these interesting works was doubtless one of the best painters of his day, but he still adheres rigidly to fourteenth century formulas. Wilhelm von Herle died before 1378, and may, therefore, well have been the author of the Rathaus series; but how is it possible that a painter of this type could have produced that wonderful work the 'Clarenaltar,'* the central panels of which are by a great and epoch-making master?

The art which he there inaugurates differs in quality, in feeling, in the charm of its many human incidents closely studied from life, in the delicate and harmonious colouring, and in many other particulars from anything that had gone before in the school. This gifted artist, the pioneer of a new style, is, according to Dr. Firmenich Richartz's convincing arguments, Hermann Wynrich von Wesel, who is known to have married the widow of Wilhelm von Herle and to have succeeded to his workshop, and who from many notices in the Cologne archives stood in the foremost rank among the painters of his day. From about 1390 up to the time of his death in 1413 or 1414, he exercised a penetrating influence on art at Cologne, and the great number of works proceeding from his school prove that his followers adhered faithfully to the methods of their master for many years after his death. The external influences which helped to form the art of Hermann Wynrich undoubtedly came from France, and though it is not necessary to assume that he was actually the "Hermann de Coulogne" who was working with Malouel at the Chartreuse of Champmol in 1403 (which for several reasons is unlikely), there are abundant proofs of the continual intercourse between Cologne and Paris and the Burgundian Court at this period. The Parisian painters appear to have regarded Cologne as the best market for their works, while to the painters of the Rhineland, Paris was the art centre of the world.†
It is disappointing that the 'Madonna and Child' from the Germanisches Museum at Nuremberg, which is closely connected with Hermann Wynrich's triptych in the Cologne Gallery, does not appear in the Exhibition, though duly entered in the first edition of the Catalogue! (No. 5)—at the last moment it was discovered that this picture, together with Stephan Lochner's 'Presentation in the Temple' (of 1447) from Darmstadt, and other works, were Crown property, and could not be removed—and we have therefore no example here which could be ascribed even tentatively to the master himself; but in the small 'Crucifixion,' lent by Herr Clemens, of Aix-la-Chapelle (No. 6), we have an admirable work of this early school, fine in colour, and containing, like the 'Clarenaltar,' many new and interesting motifs closely studied from life. The mounted men on either side of the cross are skilfully grouped; the types are individual and varied in expression, the horses sur-prisingly well drawn for the time, and the holy women in the foreground, with the exquisitely refined figure in profile wearing a long yellow mantle, are imbued with a grace and charm that seem almost Italian; if not by the chief master of the school, it is fully on a level with his art, and is certainly one of the gems of the

Exhibition. A typical example of the school, unfortunately much repainted, is the 'Madonna and Child,' with five female saints and St. with five female saints and St. George seated on the ground in front of her; SS. Peter and Paul, the Baptist, and St. John the Evangelist stand looking on at the scene the Evangelist stand looking on at the scene through arched openings on either side of the Madonna's throne. Cologne was pre-eminently the home of these idyllic pictures of Holy Conversations, often treated in very naïve and poetic fashion, and the collective name of "Meister Wilhelm" was practically synonymous in former days with pictures of this class. dignified enthroned Virgin of the Italians, flanked by solemn saints, is hardly to be met with in the School of Cologne, whose painters preferred a simpler theme, emphasizing the humility and youth of the Madonna. Usually she sits upon the grass in an enclosed garden surrounded by her companions; but in this instance the painter has given her a throne of a form often met with in French miniatures. The scheme of the composition bears some resemblance to the beautiful little diptych of the Carrand collection exhibited at the French Primitive Exhibition, and ascribed to the School of Paris of about 1390, a further proof of the influence of French art on Hermann Wynrich and his school. The angels in the French picture were transformed by the German painter into the four saints flanking the throne of the Madonna. The composition was evi-dently popular, and was repeated by a contemporary painter of Soest in an altarpiece at Bielefeld.

But the most beautiful example of this class of subject in the Exhibition is the little panel lent by the Historisches Museum at Frankfort, which has been variously ascribed to the Schools of Cologne and Westphalia, and more recently to some unknown master of Frankfort or Mayence of the early years of the fifteenth cen-tury. In course of time this attribution will doubtless have to give way to others, but the fact will remain that the panel is a masterpiece, combining the utmost delicacy of a miniaturist with marvellous freedom and vitality, and surpassing in grace and rhythm of movement and form any known work of its kind in the School of Cologne. Nothing more enchanting in its way was ever produced than this Madonna and her companions within the white-walled garden, where every flower can be botanically classed and every bird identified, or more telling than the group on the right, where two young men in the costume of the day (one of whom is characterized as St. George by the dead dragon lying in the grass beside him) listen with rapt attention to the words of St. Michael, at whose feet sits a diminutive demon.* It is one of the disappointments of art criticism that, in spite e strides made by the science in recent years, such problems as we meet with in this picture are still as far as ever from solution. The Catalogue, with wise discretion, ascribes it only to a master of the Rhine of about 1420.

A close follower of the school of Hermann Wynrich was the painter of the two panels (Nos. 13 and 14, Freiherr v. Brenken) with the 'Death and Coronation of the Virgin.' In the foreground of the latter picture two groups of angels are introduced, which are directly copied from the master's 'Vera Icon' at Munich. In the latest edition of the Düsseldorf Catalogue these pictures are ascribed to the painter of a group of works in the Cologne Gallery (Nos. 14 to 25) known as the "Master of the Great Passion," an attribution difficult to understand, for the author of the Cologne pictures is an artist of very refined feeling and charming sentiment, with characteristic types and colouring, who in many particulars approaches nearly

to the Master of the Clemens 'Crucifixion' (6). His art has little in common with that of the painter of Nos. 13 and 14, who is an artist of much coarser fibre, more closely related, venture to think, to another painter of this school, the "Aelterer Sippenmeister." other works which the Catalogue considers to have been produced at Cologne between 1410 and 1420 are the panels from St. Cunibert (No. 9), which some writers regard as of Westphalian origin; the triptychs of the Weber collection (No. 8) and of Freiherr v. Brenken (12), which have been so entirely modernized by restoration as to be of little value; and the 'Adoration of the Magi' (11), a variant of the composition in the 'Clarenaltar,' well known in the history of art since the time of Passavant and Schnaase. This, too, has suffered severely, but some of the heads still retain their original character. Another work with which art historians have long been familiar is the panel lent by Kom-merzienrat Beissel, of Aix-la-Chapelle (15), one of the wings of the great votive altarpiece of Werner von Pallant, who is represented kneeling in the foreground with all his family. The date of this curious picture ('Souls released from Purgatory by Angels bearing the Symbols of their Good Deeds in Life ') can be determined with certainty, for it is known to have been dedicated on July 12th, 1429, and to have been placed on the altar of Our Lady in the parish church at Linnich. When the altarpiece was broken up some panels disappeared altogether, but others are still preserved in the Germanisches Museum at Nuremberg and in the collection of Mr. George Donaldson. The central portion, a Madonna, in carved wood, supported by six angels, is also in the Exhibition (lent by Herr Nellessen, of Aix-la-Chapelle, No. 701), and is a curious example of the influence of painting on plastic art at this period.

We turn now to the School of Soest, for it is impossible to speak of the early School of Cologne—that is of the art which flourished there in the fourteenth and early fifteenth centuries up to the period of Stephan Lochner-without also considering the contemporary school which flourished at Soest, and which is usually spoken of as the School of Westphalia. Westphalia in the early fifteenth century lay within the jurisdiction of the See of Cologne, and there is no doubt that the painters of that city and of its outlying territory must have been intimately connected; it is at times difficult to distinguish between their works, but taken as a whole Westphalian art is more forcible and vigorous, more individual in character if less outwardly

attractive, than that of Cologne. Primitive art at Soest is represented by a work which is at least one hundred and fifty years earlier in date than anything that Cologne has to show, indeed is said to be the earliest existing panel picture of the school-the very fine pendium with Christ enthroned in the centre, and on either side, standing beneath Romanesque arches, the Madonna holding the symbol of the seven gifts of the Spirit, SS. Walburga, John Baptist, and Augustine. Apart from the outward characteristics of the painting the date can be approximately deter-mined by what we know of its history. Having been dedicated in the church of St. Walburga at Soest, which was completed in 1165, it was produced in all probability in the last quarter of the twelfth century, and is thus earlier by one hundred years or more than the frontals of Münster and Berlin, which also came originally from churches at Soest.

The next example of this school in point of date is the painted 'Crucifix' (No. 104)* from the cathedral of St. Patroclus, of the close of the fourteenth century, a work of great importance for the history of the School of Soest at this

^{*} So called because it was painted for the Franciscan Nunnery of St. Clara; it is now on the high altar of the Cathedral at Cologne.
† See 'Hist. Jahrbuch,' xx., Hett 1.
† It finds no place in the second edition, issued early in August.

⁸ One writer, considering a demon to be out of place in a Paradise picture, suggests that it represents a monkey. This would certainly have no meaning, but in relation to St. Michael, and completely subjugated by him, as skilfully indicated by the painter, this little horned demon is most appropriately introduced.

^{*} This 'Crucifix' originally hung above the entrance to ne choir in St. Patroclus; on the front is a carved repre-entation of the crucified Baviour, an early fifteenth-century ork, but entirely modernized by recent repainting.

period. The drawing of the form is still extremely primitive, the limbs are abnormally long and thin; but the treatment of the head is surprisingly strong—simple and direct in conception, and profoundly moving in expres-sion. We are undoubtedly in the presence of a great master, whose influence at Soest must have been as powerful as was that of Hermann Wynrich at Cologne, and whose art is of a more virile quality. The leading master of that date is known to have been Conrad von Soest, and in describing this very striking painting as "an early work by the chief master of the school," the author of the Catalogue regards it, I assume, as by Conrad himself. The point of departure for the study and identification of this painter's works is the great altarpiece at Nieder Wildungen, which, like the 'Clarenaltar,' is said to be only in part by the hand of the master himself, a work difficult of access which has never been adequately photographed. which has never been accounterly photographed. Some fifty years ago the inscription below the picture was still in existence, and was twice published; it contained the name of the painter and a date, variously interpreted as 1402 and 1404, though the most recent writer on the subject declares it can only have been 1403. The detail of a year or two is of little importance; the main point is that we have a date of some sort to guide us in addition to the name of the artist. From the style of Conrad's work in the Wildungen picture critics unanimously assign to him the altarpiece from the chapel of St. Nicholas at Soest (No. 105), representing St. Nicholas enthroned with saints. In it we find a very original scheme of light and delicate colouring, and some extremely lifelike gestures and motifs combined with curiously defective drawing and a strange inability to pose a standing figure securely. It must, however, be noted that the gold ground in this, as in many other Westphalian pictures, fell a prey to thieves, who, in scraping the panel, certainly did not spare the outline of the figures. Conrad himself can hardly, therefore, be held responsible for the present aspect of some of the fulllength saints; in striking contrast to them are the little figures kneeling in front of St. Nicholas, which are admirably drawn and posed. As in the 'Crucifix' of St. Patroclus, the master has put all his strength into the expression of the heads. The full-length female saints show some con-nexion with the 'SS. Barbara and Catharine' of Hermann Wynrich's triptych at Cologne; the same types, more developed and in every respect more carefully treated than in the St. Nicholas panel, we meet with again in Nos. 106, 107, SS. Ottilia and Dorothea, lent by the Museum at Münster, but which, like Conrad's other works, came originally from Soest, in this instance from the Walburgiskirche. The connexion with the saints of Hermann Wynrich is once more apparent, but the likeness is superficial, for in apparent, but the likeness is supericial, for in character, type, and colouring the two painters differ widely. We have no clue as to the dura-tion of Conrad's activity, for the solitary date of the Wildungen altarpiece is the only one at present known; but the great number of existing works which are evidently of his school prove how widely diffused was his influence. Among them are the fine 'Coronation' of the Münster Gallery, and the small and very attractive picture of the same subject in the choice collection of Major v. Loeb at Caldenhoff, which contains so many important examples of West-phalian art of the fifteenth and sixteenth centuries; the beautiful but repainted altarpiece of the Marienkirche at Dortmund, which, in addition to its relation with the School of Soest, contains incidents recalling the 'Clarenaltar'; two panels in the Cologne Gallery which, though ascribed to "Meister Wilhelm," seem far more intimately associated with Soest, and many more.

It is difficult to understand why some critics should place in close proximity to Conrad, or even ascribe to a period preceding the advent

of this master, the altarpiece with Calvary in the centre, and on the wings the Adoration of the Magi and scenes from the Passion (No. 110), lent by the church of St. Paul at Soest, a picture singularly archaic and childish in many par-ticulars. The figure on the cross is founded singularly archaic and children in many particulars. The figure on the cross is founded upon the 'Crucifix' of St. Patroclus; the pose of the head, the slanting eyelids, the arrangement of the hair, recall that work; but how inferior is it in every respect to Conrad v. Soest's finely conceived head! how wooden and lifeless is every detail here! how empty and soulless in expression are all the heads! how gaudy the colouring, how puerile the treatment of the brocaded draperies! The picture appears to be the work of a local painter, not necessarily of very early date, but certainly of very limited powers. It is inconceivable that Conrad v. Soest should have taken this 'Christ on the Cross' as his model, yet so it must have been were this the earlier work. I prefer to believe that the 'Crucifix' of St. Patroclus was the original conception of the leading master, as it was certainly the model for all his followers and the accepted type in the School of Soest throughout the early fifteenth century. Some stress has been laid on the fact that certain pictures of this group contain a cipher which has been looked upon as a species of signature: the altarpiece at Wildungen and or signature: the startpece at whitings and the St. Ottilia (No. 107), a C or E between wings (respectively on the breastplate of the centurion and on the crown of the saint); the St. Nicholas panel (No. 105) and the 'Calvary (No. 110) similar letters, respectively on the pouch carried by St. Barbara and on the breast of one of the kings in the 'Adoration of the Magi'; but these letters have no significance now, since we have lost the key to their meaning. Earlier writers, of course, took them for the signature of Conrad; at best they may perhaps be regarded as the distinguishing mark of pictures proceeding from one workshop, in which case we may assume No. 110 to have been produced there by an assistant of very mediocre ability.

The type of the Christ of St. Patroclus we find again twice repeated in the great altarpiece from Warendorf (No. 108), both in the 'Crucifixion' and in the 'Descent from the Cross'; the St. John in profile is the same model as in No. 110, though treated in a far more lifelike manner. The painter seems to have been overwhelmed by the size of the panel he had to cover, and is often awkward and defective in grouping and drawing; but in spite of many blemishes, it is an important and typical work of the school of about 1410, characteristic alike in types and colouring, and full of vitality in the treatment of certain incidents. In many particulars it appears to be founded upon the 'Crucifixion' of the Cologne Gallery (367), a very striking work, which is placed in the School of Conrad by the catalogue of that collection. The Warendorf altarpiece in turn became the model for the triptych of the altar of St. James in the Wiesenkirche at Soest, for though this last-named work was at one time strangely held to be of 1376, it is certainly of much later date, and is a very poor production founded upon the Warendorf and Cologne Crucifixions, and upon other wellknown works, the charming motif in the 'Death of the Madonna' (inner panel of the right wing) of angels closing the eyes of the dying Virgin* being borrowed from the Dortmund picture in the Marienkirche.

A curious mixture of the art of Soest and of Cologne is seen in the altarpiece with scenes from the life of Christ and His Mother, from Fröndenberg (No. 110A), with the donor Segele von Hamm, who was abbess of her convent between 1414 and 1421. The angel of the Annunciation is a pure product of Cologne; the

'Flight into Egypt' is founded upon that com-position in the 'Clarenaltar,' while the 'Adora-tion of the Magi' and 'Christ among the Doctors' show a very intimate connexion with certain pictures of the School of Soest in the Gallery at Münster. In date it falls later than 1421, for the Abbess Segele died in that year, leaving a sum of money for the decoration of the high altar, and the arms on the frame in the centre are those of Katharina von der Mark, who was a nun at Fröndenberg between 1426

The anonymous painters of Westphalia and their contemporaries in the School of Cologne in the second half of the fifteenth century are admirably represented in the Exhibition. hope to return to them and to the works of Stephan Lochner on a future occasion.

C. JOCELYN FFOULKES.

THE CAMBRIAN ARCHÆOLOGICAL ASSOCIATION AT CARDIGAN.

THE fifty eighth annual meeting of this society was held at Cardigan on August 15th and four following days, under the presidency of Mr. J. W. Willis-Bund, F.S.A. The only business on Monday was a meeting of the Com-

mittee in the evening.
On Tuesday the real work of the week began with a perambulation of the town of Cardigan, which occupied the earlier part of the morning. The objects visited were the parish church and the remains of the priory and the castle. The church, dedicated to the Virgin Mary, is a spacious building, consisting of a nave, chancel, western tower, and south porch. The tower is lofty, with a battlemented top and buttresses at the angles. The stair turret is at the north-west corner. The church has not been much tampered with in modern times, except by the addition of an organ-chamber on the north side of the chancel and a south porch to the nave. The interior is well lighted, and the chancel arch is so wide that no obstruction is offered to the view eastward from the west end of the nave. The chancel is really a very nice specimen of Perpendicular work, both inside and out. It has a large west window, three smaller windows on the south side, and two on the north, all filled with tracery of excellent character. In the west window are a few bits of old stained glass, on one of which is a shield bearing the well-known device symbolizing the Holy Trinity. On the exterior the chancel has buttresses surmounted by pinnacles, and the only jarring note is the modern organ chamber, to make which one of the old windows on the north side must have been destroyed. windows of the nave are debased Perpendicular windows of the nave are debased Perpendicular or Tudor, with plain mullions and a label mulding on the outside. In the porch was exhibited a sort of stone trough, found on the site of the priory. It is 1 ft. 11 in. long by 10 in. wide by 8 in. deep on the outside, and 1 ft. 6 in. long by 6 in. wide by 3 in. deep on the inside. At one end is a small drain. It the inside. At one end is a small drain. was suggested that it might have been a coffin for an infant. The font is octagonal, with panelling of the Perpendicular period. Adjoining the church on the east side is

a modern residence, standing on the site of a small Benedictine priory, formerly dependent on the Abbey of Chertsey in Surrey, and afterwards granted by Henry VIII. to Bisham Abbey

in the same county.

The castle stands to the east of the High Street, near the bridge over the Teify. The site is occupied by a substantial mansion with a well-kept garden. Here the assembled archeologists listened with considerable edification to an address on the history delivered by Mr. S. G. Adams. The only visible remnants of the castle are two ivy-covered bastions and the curtain wall between them, on the side next the river. Some of the under-

^{*} This incident, which is a favourite one in the School of Soest, is also met with in the early School of Cologue, and probably originated with the miniaturists.

ground apartments and passages of the castle, now used as cellars of the modern house, were inspected by the members before leaving. Little now remains of Cardigan Castle, and few medieval fortresses have undergone more assaults. It changed hands between the English and the Welsh no fewer than thirteen times before 1240, when Gilbert Marshall, Earl of Pembroke, seized and either rebuilt it or strengthened the works. There was a castle at Cardigan as early as 1091, which Roger de Montgomery found inconvenient to hold, and so gave up to Cadwgan-ap-Bleddyn, Prince of South Wales.

After inspecting the ancient buildings of Cardigan, the party started on a carriage excursion to Penbryn (ten miles north-east of Cardigan), arriving at Mount in time for luncheon, which was laid out on the natural grass lawn surrounding the church. Mount Church is situated four miles north of Cardigan, close to the sea, and in an extraordinarily isolated position, there not being a single dwelling house near it. The place takes its name from a rocky eminence, 250 feet high, rising abruptly from the sea, and covered for the most part with grass. Some of the more adventurous spirits of the party climbed to the top, whence a magnificent view is obtained over Cardigan Bay. The iron-bound coast of hard black slate always has a frill of white foam round the base of the cliffs, caused by the swish of the waves as they rise and fall. The cliffs are from 50 to 100 feet high, and the land behind them slopes up rapidly to from 400 to 500 feet above the sea. Every here and there small bays occur, with a stretch of sandy beach, and one of these, on the west side of the church, is called Traeth Mount. Before the party sat down to their al fresco luncheon, the vicar described the church, and also gave an account of a singular custom, which was kept up as late as a hundred years ago, of fighting a mimic battle on the first Sunday in January (called "Red Sunday"), in commemoration of a real and bloody battle between the Flemings and the Welsh on this spot many centuries ago. Quantities of bones of men and animals still exist here at a slight depth beneath the soil. Some of these were exposed for the benefit of the visitors, in order to prove the truth of the tradition. Very possibly the church may have been built in this solitary position on account of its having been the site of a battle. The building is an excellent specimen of the most primitive Welsh church, with a nave and chancel, and a small bell cote at the west end. The oldest part of the church is the font, which is Norman, and of the cushion capital pattern so common in Pembrokeshire. The entrance doorway is pointed, and may possibly be of the thirteenth century. The nave has a fine old roof of the fourteenth or fifteenth century, with the knee-pieces of the principals fixed with oak pins. The king-posts run right up to the ridge piece, which is unusual, and there are trefoil ornaments made by cusps cut out of the solid beams of the king-posts, tie-beams, and rafters. The whole of the exterior of the church is whitewashed, and has, we are glad to say, hitherto escaped restoration.

The road from Mount to Penbryn follows the sea-coast about a mile inland, passing en route the primitive little watering-places of Aberporth and Traeth Saeth, each of which lies at the mouth of a small dingle. The road dips down into the valleys along the coast, and then ascends again to the 400-feet contour line in a way that was most trying to the members, who had to walk up the hills to save the horses. The church of Penbryn is situated near the sea, at the mouth of a small combe, and is not unlike Mount Church, except that the bell-gable has two arches instead of one. The pointed chancel arch and two lancet windows show that the building is of the Early English period. Half a mile south of Penbryn, on Dyffryn Bern

farm, is a fine early Christian inscribed stone. It stands in the middle of a field, at a height of 438 feet above sea-level. The inscription is in two vertical lines of debased Roman capitals, reading:—

CORBALENGI IACIT
ORDOVS

The G is of the peculiar sickle shape which occurs on so many of the Welsh inscribed stones, and has so often been mistaken for S. A short stop was made at Castell Nadolig (i.e., Christmas Castle), a Romano-British camp a mile south of Penbryn, 650 feet above sea-level. A pair of Late-Celtic bronze spoons (so-called) found here may now be seen in the Ashmolean Museum at Oxford. Castell Nadolig is evidently a Late-Celticoppidum or a Romano-British camp, and it would be well worth exploring thoroughly with the spade. In the parish of Penbryn have also been found an ancient British gold coin (engraved in Gibson's 'Camden'), an aureus of Titus, another of Vespasian, and a Romano-British cinerary urn (now in the possession of the Rev. D. H. Davies, of Cenarth) from a tumulus on the top of which the "Corbalengi" inscribed stone at Dyffryn Bern formerly stood. The district is, therefore, unusually rich in remains of the period immediately before and after the Roman conquest of Britain. At Llandyssyl, not far off, a Late-Celtic bronze collar (now in the Bristol Museum) was dis-

The excursion on Wednesday was by carriage to Newport, Pembrokeshire (ten miles southwest of Cardigan), the route passing through Nevern and returning by way of Eglwyswrw. The road on the outward journey keeps about three miles inland, so that glimpses of the sea were caught only here and there. The road ascends a steep hill going out of Cardigan, then keeps at a level of from 400 to 600 ft. above the sea, and descends an equally steep hill to Nevern just before getting to Newport. At the highest point between Cardigan and Nevern, about midway between the two, were seen a fine group of Bronze Age tumuli called Pencrugiau Cemes, close to the road on the north side. The road here is 603 ft. above sea-level, and the tops of the tumuli 39 ft. higher; consequently they can be seen over a very wide area. As the road begins to descend towards Nevern, a glorious panorama of Newport Bay with Dinas

Head beyond breaks upon the view. The river Nevern rises in the Precelly mountains near the Crymmych Arms station on the railway from Whitland to Cardigan, and flows in a north-west direction for ten or twelve miles (as the crow flies) to Newport, where it runs into the sea. The lower part of the river has steep banks well wooded, with masses of grey rock breaking out in places through the foliage. Nevern Church is charmingly situated on the north bank of the river, two miles east of Newport, embosomed in trees—so much so, indeed, that the top of the squat western tower is the only part of the building visible from the south side. The whole place is a veritable paradise for either the artist or the antiquary, and is as yet absolutely unspoilt. The party passed under the deep shadow of an avenue of venerable yew trees before entering the church, and their visit was not in vain, as it resulted in the discovery of a new Ogam stone by Mr. J. Romilly Allen, and a stone sculptured with interlaced ornament by Archdeacon D. R. Thomas. The two stones are side by side, and are built into the fabric as lintels of the staircase leading from the chapel on the south side of the nave to the priest's chamber above. The cross of St. Brynach, gloriously sculptured with Celtic knots and frets, standing on the south side of the church outside, was gazed on with admiration before the party passed on to examine the "Vitaliani" Ogam stone. The latter was described in Gibson's 'Camden' (1695) as being at Nevern, but was for many years lost sight of, and was rediscovered in

1874 in use as a gate-post at the entrance to Cwm Gloyn farm (two miles east of Nevern). Recently, through the generosity of Dr. Henry Owen, it has been restored to Nevern, and is now erected near the south porch.

now erected near the south porch.

Proceeding to Newport for luncheon, the party afterwards inspected the parish church and the remains of the castle. The church is entirely new except the west tower, which is of the same type as the one at Cardigan. The old Norman font of the Pembrokeshire kind has been preserved, and underneath the tower was seen a thirteenth-century semi-effigy with the head of a lady in relief, and a floriated cross occupying the rest of the slab. On the edge there is a Norman-French inscription in Lombardic capitals, which reads:—

+ CES: ANE: GIT: ICI: DEV: DEL: ALME: EIT;
MERCIE.

The meaning of the first two words is obscure, Newport Castle has been incorporated in the modern residence of Sir Marteine Lloyd, the lord of Cemes (or Kemes as it is sometimes spelt). The chief features of interest are a fine thirteenth-century tower, and a chamber with some rather curious vaulting springing from a central pier.

In the afternoon the members climbed to the top of Carn Ingli, which is a mile and a half south of Newport, and over 1,000 feet above sea-level. Before the ascent began, a stone with an early incised cross enclosed in a circle was pointed out in a field above Newport Church. This is quite a recent discovery. The ascent of Carn Ingli is no easy task, on account of the steepness of the mountain and the rough nature of the ground. The sides of the mountain are clothed with yellow gorse and purple heather, each struggling for the supremacy. First, a few little patches of gorse peep out from the heather, and after gradually getting larger they at last swallow it up altogether. When the party reached the top they were amply rewarded for their pains by the sight of the ancient British stone walled camp and hut circles innumerable. The view, extending from St. David's Head on one side to the Brecknock Beacons on the other, is one of the finest in South Wales.

On the return journey from Newport the well-known Pentre Evan Cromlech was seen, and the members just caught a passing glimpse of Castell Mawr, a circular camp situated above a deep gorge through which the waters of the river Nevern rush over boulders amidst a chaos of rocks and trees. This gorge is just above the point where the Afon Bryn-berion runs into the river Nevern, three miles south-east of Nevern Church. If the scenery were on a rather larger scale it would be one of the show places in Wales. Henllys, the residence of George Owen, the historian of Pembrokeshire, is on the north bank of the river Nevern, between Castell Mawr and Nevern Church. The Pentre Evan Cromlech is on the opposite side of the river, on the northern slope of Carnedd Meibion Owen, a hill rising to a height of 806 feet above sealevel. A glorious sunset and a drive back to Cardigan in the twilight brought one of the most successful excursions during the meeting to a happy conclusion.

The third excursion, on Thursday, was by carriage, first to St. Dogmael's (one mile west of Cardigan) on the opposite side of the Teify, and then up the Teify valley to Newcastle Emlyn (ten miles south-east of Cardigan), with Cenarth and Cilgerran on the return journey.

The ruins of St. Dogmael's Priory possess no very great architectural merit, but the early Christian monuments preserved there are of surpassing interest. The celebrated "Sagrani" stone, with its two inscriptions, one in Ogams and the other in debased Roman capitals, was the means of proving the correctness of the key to the Ogam alphabet handed down in the Irish MS., which had never really been lost. There are also at St. Dogmael's a stone with a

very early incised cross and two other stones of transitional type, between the monuments of the fifth and sixth centuries with unornamented incised crosses, and the highly decorated freestanding crosses of the eighth and ninth centuries, like the one at Nevern. The transitional monuments at St. Dogmael's have crosses partly in relief upon them, and spiral ornament sparingly used, but the stone is left in its natural state, without any attempt to give it a definite outline or introduce architectural features of any kind. A good example of a monument of the earliest type, where the cross is of simple form, incised and unornamented, has already been mentioned as existing at Newport, Pembrokeshire. Newcastle Emlyn is a commonplace little town, and with the exception of the castle, situated on an eminence surrounded by a horseshoe bend of the Teify, there is absolutely nothing worth seeing. The remains of the castle, built by Sir Rhys-ap-Thomas, consist of a ruined gateway and some crumbling walls. Luncheon was laid out on the grass in front of the gateway, and an address on the history of the building was afterwards listened to with considerable comfort by the members, who reclined on the grassy banks covering the old walls. In the meantime the horses had a good rest, to

prepare them for the return journey.

On the way back the party were entertained to afternoon tea by the Rev. D. H. Davies (one of the oldest members of the Association) and Mrs. Davies. A pleasant half-hour was passed in looking at Mr. Davies's early-printed books, coins, and other curios. One of the most valuable objects in his collection is the Romano-British cinerary urn found under the Dyffryn Bern inscribed stone. After looking at the "Curcagni" inscribed stone in Cenarth churchyard, the party proceeded to Llechryd (three miles south-east of Cardigan), and thence walked along the south bank of the Teify to Cilgerran, in order to be able to see the castle from the point of view from which Turner

painted it. The river Teify along most of its course meanders through green meadows at the bottom of a wide valley, but at certain places (probably where the rock is hardest) the valley closes in and confines the river between steep cliffs, generally thickly wooded. Ravines or gorges, such as have been described, occur between Cilgerran and Llechryd, and at Cenarth and Henllan higher up. It is at these points that Henllan higher up. It is at these points that the picture postcard views occur. The salmon leap at Cenarth, if we remember rightly, attracted the notice of Giraldus Cambrensis. The walk of two miles along the Teify from Llechryd to Cılgerran, under the shade of leafy boughs, and with ever-varying views of the river with its wellwooded banks, is not one that easily fades from the memory. The part near Cilgerran is a good the memory. deal disfigured by slate quarries. It need hardly be said that the situation of Cilgerran Castle is extremely fine, otherwise it would not have attracted the notice of several generations of artists. The position on a rocky peninsula jutting out into the valley of the Teify, with a deep gorge on one side and a steep cliff on the other, is a very strong one for defence. The chief features of the ruin are two large round towers. At Cilgerran Church there was nothing to detain the party except the "Trenegussi Ogam stone, and the party had seen so many already that they were not displeased to hear that the stone was so deeply buried in the ground that the inscription could not be read. One enthusiastic archæologist suggested borrowing a pick and spade to dig it up with, but he was promptly repressed.

The principal attraction of the last excursion on Friday was the ancient British stone-walled fortress on Moel Trigarn, a spur of the Precelly mountains, near Crymmych Arms (ten miles south of Cardigan). The remains are of the same class as those on Carn Ingli, St. David's Head,

Carn Goch in Carmarthenshire, and elsewhere. Such explorations as have been made show that they were occupied, if not built, during the Late-Celtic period, that is to say, after B.C. 400. We need not weary our readers with descriptions of any more inscribed stones, and merely mention that the programme on Friday included visits to those at Bridell and Clydey, there being three at the latter place. The meeting for next year will take place at Shrewsbury.

Sine-Art Sossip.

THE Burlington Magazine for September includes editorial articles on 'The Victoria and Albert Museum,' 'The Future of the Chantrey Trust,' the Titian recently acquired for the National Gallery, and 'The New Greek Bronze at the British Museum.' The third article on 'Pictures in the Royal Collections,' by Mr. Lionel Cust and Prof. von Dobschütz, deals with the likeness of Christ. Sir William Bennett writes on 'Famille Verte Porcelain,' and Mr. Mason Perkins on 'The Sienese Exhibition of Ancient Art'; while M. Jourdain begins a study of 'The Blackborne Lace Collection.' There are 'The Blackborne Lace Collection.' There are also an article (illustrated) on 'The House and Collection of Mr. Edgar Speyer,' and a symposium on 'The Portrait of Dürer the Elder,' with opinions by Sir Walter Armstrong, Mr. Campbell Dodgson, and other experts.

SIR ROBERT EDGCUMBE writes concerning the Darnley Titian :-

Darnley Titian:—

"In your last issue you comment upon the recent acquisition by the National Gallery of Titian's portrait called 'Ariosto.' In a letter from Lord Byron to John Murray, dated 'Venice, April 14. 1817, 'he says: 'I also went over the Manfrini Palace, famous for its pictures. Amongst them there is a portrait of Ariosto by Titian, surpassing all my anticipations of the power of painting or human expression: it is the poetry of portrait, and the portrait of poetry.'"

THE centenary of Jordaens will be celebrated next year at Antwerp in connexion with the seventy-fifth anniversary of Belgian independence. The exhibition of his works will be held at the Musée des Beaux-Arts, and the Government has undertaken to defray any deficit on the cost up to 25,000 francs. The Municipal Council has given its adherence to the scheme, and the exhibition will begin in July, and remain open until the end of September.

FOR many years the series of beautiful frescoes with which Joseph Guichard decorated from 1842 to 1845 a large portion of the chapel of St. Landry at St. Germain-l'Auxerrois have been thickly coated with dust. The series is being freed from the deposit of the last sixty years, and the pictures are appearing in all their years, and the pictures are appearing in all their original beauty. The subjects are strictly historical, and deal chiefly with events in the life of St. Landry, who was Bishop of Paris in the time of Clovis II. One of the subjects deals with St. Landry presenting some "vases sacrés" during a great famine, "pour nourrir le peuple de Paris," and another is "Saint Landry fondant l'Hôtel-Dieu.' The former occupies the whole of the right side of the chapel, and the second is on the right of the altar.

An exhibition of works of art under the patronage of the King of the Belgians will be arranged in a special pavilion within the grounds of the Universal and International Exhibition to be held in Liège in 1905.

In consequence of various difficulties the meeting of the eighth international Kunsthistorische Congress, which we previously announced was to assemble at Strasburg in September, will not take place. The next Congress will meet at Stockholm in 1906.

A LOAN exhibition of antiquities and other relics of Old Southampton is being arranged, and will be held in the Hartley University College during

the week from the 12th to the 17th of September. Its scope will be limited as far as possible to the borough of Southampton and its immediate neighbourhood, but a section will be open for objects of special interest from other parts of Hampshire. The exhibits will include stone implements and ornaments, relics of the bronze period, coins, funereal urns, Roman and Early English pottery, deeds, seals, pictures, prints, maps, books, and other ancient objects.

MUSIC

NEW MUSIC.

MESSRS. AUGENER send us Love Song, by Pergolesi, and Dorilla ("Tu fai la superbetta Pergolesi, and Doritta ("Tu fai la superbetta") and Ah, thy sweet coquettish face ("D' un visetto lusinghier gl' occhi"), by Wilhelm Defesch, arranged and edited by Alfred Moffat. The simple melody by Pergolesi, the eighteentheentury Neapolitan composer, who died so young and so full of promise, has quiet charm, but the accompaniment provided by Mr. Moffat, skilful though it be, seems a little too elaborate, and at times too modern. Defesch, a Dutchman, and organist of Antwerp Cathedral early in the eighteenth century, is described by Burney as a "dry, uninteresting composer The two melodies in question, however, are light and certainly pleasing. Here again simpler accompaniments would be more to our taste.

—Twenty Favourite Songs, with pianoforte accompaniment, by Henry Purcell, edited by Edmondstoune Duncan. The songs of England's greatest genius

"possess an inward grace, a truth of expression, and a convincing force which keep them as fresh to-day as when they first enchanted the ears of Purceli's contemporaries of more than two hundred years

So writes Mr. Duncan in his preface, and there is no exaggeration in his statement. As in Mr. Moffat's settings just mentioned, so here we find both the old and the new mixed in most of the pianoforte accompaniments. In "Britons, strike home," and "How blest are shepherds the style is much more in keeping with the period to which the melodies belong than that, for instance, of "I'll sail upon the Dog-star" or 'Nymphs and Shepherds.'—
The Art of Scale Study for the Pianoforte, by G. Buonamici. The importance of scale practice cannot be overrated. In olden days the mere playing of so many scales per day was the pre-liminary to the practice of the study or piece; but in that there is harm rather than good. Hans von Bülow once thought of preparing a work of his own on the study of the scales, and the idea has now been admirably realized by one of his most gifted pupils, and one who is thoroughly intimate with his master's method. This work, though comparatively brief in compass, includes the scales in varied rhythmical groupings-in thirds, sixths, and octaves, also in chromatic form - and various preparatory exercises .-Sonatas of Beethoven, revised, phrased, and fingered by G. Buonamici. The distinguished Italian pianist was a pupil of Bülow, to whose "loved and revered memory" this edition is dedicated. There are many signs of his master's matter of phrasing and influence, yet in the matter of phrasing and fingering there is often independence of thought; and his system of fingering often appeals more to general players than that of Bülow, who seemed to have in mind pianists of the higher development. The print is clear, and the price (the sonatas are sold separately) extremely moderate.—I Palpiti and Moto Perpetuo, by N. Paganini, revised and edited by Ernst Heim. The name of the great Italian virtuoso exerts the same fascination over violinists as that of Liszt over pianists. Each was supreme master of his instrument, and his skill was reflected in his music. The two pieces in question of Paganini are very popular, and possibly the clever performances of them by

Kubelik suggested this publication. Mr. Heim is a careful and conscientious editor. The 'Moto Perpetuo' offers finger-practice of the most useful kind.

From Messrs. Novello comes Tubal Cain, ballad for chorus and orchestra, words by Charles F. Mackay, music by Thomas F. Dunhill, Op. 15. The music is straightforward, vigorous, and of healthy diatonic character; and, moreover, the writing is grateful to the singers. The composer's aim was, apparently, to write something effective, and he has succeeded; his work may not be elaborate enough ceeded; his work may not be elaborate enough for ultra-modern ears, but there is nothing commonplace in it, and enough skill to interest without creating a feeling of heaviness. The ballad is dedicated "to the Eton College Musical Society and its conductor, Dr. C. Harford Lloyd."—There are seven that pulled the thread, song in Act I. of 'Grania and Diarmid,' verse by W. B. Yeats, music by Edward Elgar. In his 'Dream of Gerontius' the componer displayed rare skill wat there was the composer displayed rare skill, yet there was life giving inspiration, and in this short song, simple though it be, there is thought tempered by emotion. It loses, however, away from its surroundings, without the orchestra to give colour to the accompaniment.—Three Songs for Soldiers, by Alicia A. Needham. The poem of the first, Might I march through life again, by E. Fitzball, tells of the glory of fighting and dying for one's country, and the music has appro-priate march rhythm, catching the ear without any tinge of vulgarity. No. 2, entitled The Gordons, verse by Bernard M. Ramsay, lacks neither vigour nor local colour. No. 3, Bad neither vigour nor local colour. No. neither vigour nor local colour. No. 3, Bad Luck to their Marching, by Charles Lever, is thoroughly Irish in character, and moreover introduces strains of 'Garryowen.' Each of these songs is published for tenor, baritone, or bass voice.—Of other songs may be named George Wither's poem, I Loved a Lass, by John Pointer, with a quaint molecular and a light Pointer, with a quaint melody and a light clever accompaniment, modern in style; the expressive Hush-a-By, Sweetie, by Frank E. Tours, with a refined accompaniment; I was Wishful he'd Stay, and I Mayn't or I May, by Chales Wood actings of record by A. P. Grayer Charles Wood, settings of poems by A. P. Graves, which exhibit both skill and humour; and The Singer, by Eaton Faning, in which are to be found simplicity and pathos.—For pianoforte we have Granville Bantock's clever orchestral tone-poem, The Witch of Atlas, well transcribed by Josef Holbrooke, though it necessarily loses the orchestral colouring which so heightens the effect of the music; a Barcarolle, by Maud Matras, a graceful piece varied in rhythm, and unconven-tional; and a transcription of Edwin H. Lemare's pleasing organ Pastorale, by Archibald Hollier.

Messrs. Weekes & Co. send us a number of songs. Songs of Life and Love, by F. Cunningham Woods, are three in number, the poems by Florence Attenborough. The first, Spring Bridal, is fresh and pleasing; the melody may not be inspired, but there is poetry and skill in the accompaniment. No. 2, a quaint Cradle Song, has more character. No. 3, Narcissus, is somewhat diffuse, and the music is too obvious.—Because my Love is a Rose, by Garnet Wolseley Cox, Op. 17, is a quiet, refined song, though a trifle tame.—Were I a Mighty Monarch, by Noel Johnson, has a smooth, flowing melody, but both melody and accompaniment are conventional.—Weary of Earth is a "Sacred Song" by W. Herbert Hickox. This is a setting of the well-known hymn by the Rev. S. J. Stone. The song is of a weak, sentimental order; it lacks both character and dignity. It is a pity that such meaningless music should be associated with sacred words.—To Daffodils, part-song for male voices by Robert C. L. Clarke, is written in smooth, effective style.—Skye, a four-part song with accompaniment for string orchestra (or pianoforte), by E. T. Sweeting, Mus. D., Op. 11, displays both skill and feeling; it is dedicated

"to the conductor, Mr. E. H. Moberly, and the members of the Test Valley Musical Society."

Musical Gossip.

Last Saturday evening the programme of the Promenade Concert included a prelude by M. Claude Debussy, composer of the opera 'Pelléas et Mélisande,' which has given rise to so much discussion. The prelude in question, entitled 'L'Après-midi d'un Faune,' has as poetic basis a poem by Stéphane Mallarmé. The music is purposely vague in form, and was well described on the programme as a "study in atmosphere." The piece is an interesting "tentative," to use the well-chosen term employed by M. Massenet, in speaking apparently of Debussy's opera, in an interview by M. Paul Acker, published in a recent number of Le Journal Musical; but the music certainly displays not only skill, but individuality.

On the following Tuesday there was another novelty of a very different character, 'Alt Heidelberg, du Feine' ('A Spring Poem'), Op. 29, by Dr. Fritz Volbach, the present conductor of the Municipal Orchestra at Mayence. The form is clear; the themes, including that of the students' song named in the title, are articulate, and the scoring is bright and clever. But there is a certain obviousness in the music, while some of the effects are cheap. The work is dedicated to Mr. Henry Wood.

In addition to the works announced in the Athenaum of May 28th for performance at the forthcoming Leeds Festival, we have to note that Herr Kreisler will perform the Brahms Concerto in D. as well as the new concerto by Sir Charles V. Stanford.

THE 'Rédemption,' "Poème Symphonie,' by César Franck, with which the special service at Gloucester on Sunday, September 4th, was to open, is to be replaced by the last two movements of Brahms's Symphony in c minor.

THE full programme is published of the second Bach Festival of the New Bach Society, which will take place at Leipzig October 1st to 3rd, as already announced in these columns (June 4th). On the afternoon of the first day the motets 'Singet dem Herrn' and 'Der Geist hilft unsrer Schwachheit auf' will be performed in St. Thomas's under the direction of the cantor Prof. Gustav Schreck, organist of that church, and solos will be given on the organ by Herr Carl Straube. In the evening there will be an orchestral concert under Prof. there will be an orchestral concert under Prof. Schreck, in the great Gewandhaus Hall, with works by Handel and Bach; one number, however, will be Bach's delightful Dramma per musica, 'Der Streit zwischen Phöbus und Pan.' On the second day a chamber concert will be given in the small Gewandhaus Hall, at which Dr. Joachim and Herr Buchmayer will perform Bach's Sonata for violin and clavier The programme includes the Brandenburg Concerto, No. 4, in 6; the cantata 'Schweigt stille, plaudert nicht'; a Handel Cantata di Camera; and solos by Georg Böhm and Christian Ritter from the "Andreas Bach" book in the Leipsic Stadtbibliothek; also 'Tanzstücke' of the seventeenth century by unknown composers from three manuscript volumes in the Lüneberg Stadtbibliothek, to be played by Herr Buchmayer. Andreas Bach was a nephew of J. S. Bach, and the valuable book a nephew of J. S. Bach, and the valuable book in question which came into his possession contains clavier pieces by many old masters and fourteen by Bach himself. At the Sunday evening service in St. Thomas's will be sung a motet by Hassler and Bach's 'Gott der Herr ist Sonn und Schild.' On the third day the general meeting of the Society will be held and papers read by the President, Prof. D. G.

Rietschel, and Drs. Max Seiffert and Alfred Heuss, after each of which discussion is invited, The final concert will take place in the afternoon in the church, the programme including Bach's four cantatas: 'Herr, gehe nicht ins Gericht,' 'Jesus schläft, was soll ich hoffen,' 'Wachet, betet, seid bereit,' and 'Erfreuet Euch, ihr Herzen.'

The dates of the ten Berlin Philharmonic Concerts under the direction of Prof. Arthur Nikisch are fixed as follows: October 10th and 24th, November 7th and 28th, December 12th, January 16th, February 6th and 20th, and March 13th and 27th. For the concerts before Christmas the following artists have been engaged: MM. Anton van Rooy, Eugen Ysaye, and Leopold Godowsky; and for December 12th, Dr. Richard Strauss and his wife, Frau Pauline Strauss-de-Ahna.

Mr. T. Werner Laurie is publishing shortly a work on the violin by Miss Olga Racster. The book deals with the history of the violin, from the mediæval viola da braccio onwards. There are also chapters on celebrated players, violin music, bowing, and playing. The volume contains fifty illustrations.

Mr. Percy Such informs us that he is no longer a member of the Kruse Quartet.

DR. Cowen will conduct the first of the six London Symphony Concerts at Queen's Hall on October 27th; Herr Arthur Nikisch the second, November 17th; Sir Charles V. Stanford the fourth, January 26th; M. Colonne the fifth, February 16th; and Dr. Elgar the sixth, March 8th. The conductor for the third, December 15th, is not yet named.

AT Leipsic on August 14th Prof. Alexander Winterberger, the eminent organist and pianist, celebrated the seventieth anniversary of his birth. He was a pupil of the Leipsic Conservatorium, and it was on the advice of Liszt that he specially devoted himself to the organ. He is also favourably known as a composer.

ALOYSE KREBS-MICHALESI, the mother of the pianist Marie Krebs, recently died at Dresden at the age of eighty. Between the years 1850 and 1870 she was a distinguished member of the opera at Dresden, of which her husband Krebs was court capellmeister.

ARNOLD KRUG, esteemed as composer and conductor, has just died at Hamburg at the comparatively early age of fifty-five. Among his published works are a symphony, an orchestral suite, a violin concerto, a pianoforte quartet and trio, many pianoforte pieces, also yocal music.

Baron Ernst von Wolzogen writes to the Neue Zeitschrift für Musik of August 10th that for some time he has been considering a plan for establishing at Berlin a home for dramatic music of the lighter kind, and that now he has arranged with some capitalists to provide the means of carrying out his scheme. By September at latest his theatre will be opened for "comic opera," for the honest (biedere) German Singspiel, but almost exclusively for new works.

THE Allgemeine Musik-Zeitung of August 19-26 states that several unpublished works have been found among the manuscribeleft by Antonin Dvorák, namely, three symphonies, one in B flat bearing the date 1865, the second in E flat (1875), and the third in D minor; two overtures entitled 'Tragic' and 'Dramatic,' and an orchestral Rhapsody; a Quartet for strings in A marked Op. 1, also a Quintet for strings.

PERFORMANCES NEXT WEEK.

Sun. National Sunday League, 7.15, Queen's Hall.

Mon.—Sar. Promenade Concerts, 8, Queen's Hall.

DRAMA

Elizabeth of England: a Dramatic Romance. In 5 Parts. By N. S. Shaler. (Boston and New York, the Riverside Press.)

THE most remarkable thing about this work is its genesis. A professor in Harvard University, and joint author with Mr. William Morris Davis of 'Glaciers,' the first part of 'Illustrations of the Earth's Surface,' Mr. Shaler has been greatly exercised by the problem whether the pursuit of science is reconcilable with the cultivation of the imaginative faculties and the delight in and pursuit of literary form. An illustrious instance of the contrary is furnished by the experience of "the foremost of naturalists, Charles Darwin," who states that while in his youth he reaped great delight from poetry, and revelled in the plays of Shak-

"many years of scientific labour had not only destroyed his enjoyment of literature, but had made dramatic works, even those of the highest order, positively distasteful to him.'

Not widely dissimilar had been Prof. Shaler's own experience. In his youth he had been much interested in poetry, and had been personally addicted to the making of verses. At about eighteen years of age he turned to the study of nature, with the result that the influences of his former pursuits began to wane, until at length the Darwinian experience was repeated and the plays of Shakspeare, of which he had once been fond, became tedious to him, and the stage itself grew so fatiguing that during forty years he did not willingly visit a

In resolving to test in his own person whether there is anything in "the quality of scientific work which inevitably leads to a loss of imaginative power," he determined to spare nothing which should make the experiment crucial and final. His own belief has been that

"the work of the naturalist in interrogating his world of facts differs in no essential way from that of the poet in elaborating his fancies."

After consulting with his friends, he arrived at the conclusion that the drama of the Elizabethan type seemed to offer the best chance of testing the worth of his theories and conducting "a personal experiment which might have some measure of critical value."

Few enough were his apparent qualifica-tions for his newly undertaken labours. Bacon and other writers of the Tudor period he had studied, but for purposes wholly apart from his present aim, and most of what he had read had been forgotten. Such perused exercised no enduring influence over him. " gossipy accounts" of the times as he had

Nowhere, then, could be found a more virgin soil in which to try a new growth. It was decided, moreover, that, so far as human effort could reach, the experiment should be conclusive. Choosing, accordingly, the career of Queen Elizabeth, Prof. Shaler has illustrated it in five plays, each

Essex,' (5) 'The Passing of the Queen.' If the whole is taken as one work, it may claim, accordingly, to be the longest European drama in existence, extending to twenty - five acts, while the 'Celestina,' otherwise the tragi-comedy of 'Calisto and Meliboea, of Fernando de Rojas, which has hitherto held that record, has but twentyone. Taking into account the conditions under which the task was begun and executed and its aim, which, we are told, was purely scientific in inception, we find little cause for surprise that the actual work of writing "was so repugnant that it was very difficult to make a beginning." It is more amazing to hear that in course of execution an effort seemingly impossible suddenly became easy. Having no experience in using the metrical forms of the Elizabethan plays, Prof. Shaler thought "to use some kind of measured prose, and began in that form, taking pains to visualize every scene" in the way his occupation had taught him to shape an imagined set of conditions in the physical realm. Here comes the wonder, which the author must tell in the first person :-

"After a few hundred words had been set down, in an almost automatic manner, the writing began to take shape as heroic verse, which at once proved to be an easier and more sustaining mode of expression than prose—far easier and more helpful to the mind than the prose I am now writing.

So far, then, as the Professor's own belief extends, the experiment may be looked upon as a success. It is doubtful whether any one else will so regard it. Apart from the argument of the solvitur ambulando species that the heroic verse (!) written with so much facility is, like much "easy writing," "curst hard reading," it must be said that there is a disturbing factor in the entire sum. Our author, though a sane and thoughtful man, has not a particle of dramatic perception, and has but the slightest lyrical or poetic gift. Somewhat superfluously, since the fact is patent, he disclaims all knowledge of the characteristics of Elizabethan dramatic literature, having, he states, read nothing of English drama beyond the familiar plays of Shakspeare. He also deprecates the supposition that he has paid much attention in "this poem" to the facts of history. What he has done has been to take various epochs in the life of Elizabeth and narrate them through the mouths of characters, real or imaginary, who all speak in the same language, and are not easily to be told one from another. Prof. Shaler will admit that if the experiment were the reverse of what it is, and, instead of a man of science striving to see if he could do anything with drama or poetry, he were a poet essaying to interpret science, it would be necessary that he should know some science, or at least what science is. In the present instance we feel that it might be said to the author that the drama, like water in 'The Curse of Kehama,' shall

Know thee and fly thee.

Again and again the chance for a dramatic situation presents itself, and is shunned with what might almost look like the dexterity of of five acts, and each occupying a separate volume. The titles of these are (1) 'The Coronation,' (2) 'The Rival Queens,' (3) 'Armada Days,' (4) 'The Death of of friends, since owing to a brother professor,

who is duly thanked by the author, but from whom the recognition of the reader should also not be withheld, the matter has been reduced by one-third.

The action begins at Whitehall in the days of Mary Tudor, of Courtenay, and of Wyatt, and ends in Westminster after the death of Queen Elizabeth. Its nature in each separate part is sufficiently indicated by the title. Much the longest part is 'The Death of Essex,' the action in which prepares the way for 'The Passing of the Queen.' It is also, perhaps on account of its length, the most depressing, no warmth being stirred even when the Earl takes from his breast the ring given him by the Queen, and, declining to avail himself of the protection it affords, restores it to its hiding-place. In 'The Rival Queens' Prof. Shaler uses a title previously employed by Cibber, Nathaniel Lee, and Thomas Holcroft, and deals with a period covered by the 'Maria Stuart' of Schiller. Not a touch of inspiration does he draw from any source; the queens move in their separate orbits, and exercise scarcely any influence upon each other. In this play the author talks of

the fearful light That beats upon a throne.

This is the only instance we trace of the influence, clearly unconscious, of previous writers. In a dialogue concerning Elizabeth between Cecil and Walsingham, the latter. saving

But she is fair and merry all her days, receives from Cecil an answer which we quote as showing our author at his best in his employment of his monotonous form of "heroic verse":-

There is the Tudor strength. Her father's gift We have turned to our use—the strength to toil And take no measure of the might that's spent. She is the summing of a thousand years
Of England's good and ill. In her there teems
The life of prince and peasant, fields and thrones;
Of merchants' counters and of battle lines.
She is so great, so manifold, that e'en Her spirit dominant can never rule The hosts that clamour forth into her days. Now 'tis the hoyden milkmaid in a fling, And now the kingliness that shameth Spain; Next weary rustic gibes, the phrase that goes Beyond our element to pierce the sky. Ay, 'tis a sight and meaning that this world Ay, 'tis a sight and meaning that this world Hath never seen and read, nor will again Have chance to set upon its sorry round. She fares as young, but is so as this age That bears all ages' fardels in its pack. Ah, Walsingham, bethink you of what came By birthright to her of hard greeds and lusts Enough to sink this land, and what we have In her true arrivit faithful to high aims. In her true spirit faithful to high aims With gifts to shape a realm.

On the whole, Prof. Shaler is happier in the lyric passages he intersperses than in those of conversation or narrative. The following song is fairly poetical :-

He was the heir of the morning, But he gave to earth his day; Now he lies crowned 'neath a daisied mound On the hills of far away.

He tossed his crown o'er the foeman;
We found it at end of day,
And we laid him crowned 'neath that silent mound On the hills of far away.

There is something touching and naïve in the complacency with which the author commends other students to make like explorations of their unknown powers. From his own experience he encourages them :-

"When the imagined personalities are shaped into substantial beings [!] they become com-panions so engaging that it is with regret akin to sorrow that they are sent back into shadowinto the limbo of things that might have been,

PROCESSUS TORTORUM: A SUGGESTED EMENDATION.

'PROCESSUS TALENTORUM' is the title as it stands at present of the twenty-fourth play in the 'Towneley Mysteries,' a title in its way an enigma. It bears no relation to the content of the play in question; even the connexion of the words is without meaning, for what intelligible idea is suggested by them? The editor of the E.E.T.S. edition offers no comment, nor does the all-pervading German critic.

Accordingly, as an attempted solution of the difficulty, the title which heads this article is offered, and the arguments to follow are sug-

gested in its favour.

The emendation has this in the first place to recommend it-that it really refers to the dramatis personæ of Towneley, xxiv. This play, which follows the play of the 'Crucifixion, relates, it will be remembered, in no way to the Parable of the Talents, but to the disposal of the seamless robe of Christ. It follows the mediæval legend, rather than the Gospel account, by making Pontius Pilate the final possessor. But it comes into his hands only because the three torturers have disputed between themselves as to its ownership, and have come to him to settle their quarrel. Pilate does by proposing to cast dice for it, and the lot falls in favour of the governor himself. The characters are, then, Pilate and the Torturers, who come before him with their dispute.

I would accordingly suggest that the title was at first 'Processus Tortorum,' the Procession the Torturers. 'Processus Tortorum entirely agrees in sense with the story of the play, which 'Processus Talentorum' does not; and, moreover, the title suggested agrees in form with others in the cycle, for these titles refer constantly to the characters of any par-ticular pageant. Thus we have the 'Processus Prophetarum, the 'Processus Noe cum Filis,' and so on. The 'Processus Crucis' is, it is true, an exception, but the rule is well

supported.

The suggested emendation has, then, so much in its favour—that the main difficulty lies in explaining how it came about that the actual title of the MS. was substituted in place of the presumably original 'Processus Tortorum.' The substitution, I think, might not impossibly have taken place in the following manner.

It is not to be supposed that the printed editions give a misreading of the form in the unique MS. of the Towneley Plays. On the part of a modern editor that would be next to incredible. But I would suggest that an earlier MS. existed, of which our Towneley MS. is a copy, and that there the title of Towneley MS. is a copy, and that there the title of Towneley xxiv. stood as 'Processus Tortorum.' The medieval copyist wrote "Talentorum" in his copy in place of the correct word. More copies than one no doubt did exist, though only one remains to us. Even in the neighbourhood of Wakefield, the place of origin of this mystery-cycle, copies must have multiplied to a certain extent. The must have multiplied to a certain extent. players no doubt had to be taught their lines, and so had no need of the written word, but more than one monkish instructor would be needed for so many crafts, each claiming a vested right to represent one play in particular, and certainly more than one copy for their use. In this way almost contemporary copies would be made, just as, for instance, the several copies of Ælfred's translation of the 'Cura Pastoralis' were made for the use of the bishops.

Pastoralis' were made for the use of the disneys.

But it is even more important to account for the scribal error than to assert what is inherently probable — the existence of more MSS, than one. How could the copyist manage so to read "Tortorum" as to mistake it for, and enter it in his copy as, "Talentorum"?

The possibility would be comparatively easy to represent graphically, but to describe verbally MS. forms is rather a difficult task. In the first place, however, it will be seen at once that the concluding -torum, whether abbreviated or not, is the same for both words: what has to be explained is how a hurried or careless scribe could mistake "tor-" for "talen." The n, of course, he would not expect to find written; it would be abbreviated in the ordinary way and represented by a stroke over the $e-\bar{e}$. "Tor," then, might be read as "tal \bar{e} ," somewhat as follows: If the o (not rounded as in Roman type) were joined to the next letter carelessly from the lower part of the character, it would look not unlike an a in MS. This gives Ta, and we must next consider how the r could be read as l. The r character is one of the most important in palæography, and its forms materially assist in the dating of a MS. The two forms which appear in English MSS. after the Conquest (the A.-F. form r, and another form rather resembling the numeral 2) do not concern us; but there is a third, a form resembling a straight downstroke, often joined to the preceding and following letters, or with a flourish after it if occurring at the end of a word, and possibly of a syllable. Now if we suppose this r carelessly written so as to run above the supposed line and a little below it, we obtain a form resembling l. In addition, if the stroke of the tin "torum" passed back to the preceding letter (as is often the case), then the flourish of the r, surmounted as it would be by the t stroke, could be read as an e with the abbreviation mark above it, ë. In this way it is that I conceive it possible that the copyist read "Tortorum" as "Talentorum," and gave us our present, and I think mistaken, reading.

It is important to note that this theory in support of 'Processus Tortorum' requires that the MS. we possess be a copy of an earlier version, but of not much earlier date, since the referred to is itself not an early form. Now the date of our Towneley MS. is placed at the beginning of the fifteenth century; and as a MS. in which our r form is conspicuous may be mentioned the Laud Misc. 581—a MS, of the B version of 'Piers Ploughman.' The date of the B version is usually held to be about 1377. and that would give a date for this form justifying our supposition that it appeared in a MS. from which our Towneley MS., circ. 1400, was copied. Thus any difficulty on the score of the date of this MS. form is removed, since it appears in a MS. some twenty years before our almost contemporaneous copy is presumed to have been made. As, then, the title suggested is more relevant to the play than the old Processus Talentorum,' and as its loss can be thus hypothetically accounted for, there appears to be a good deal to support 'Processus Tortorum.' Its present rival is, at least, not formidable. E. S. HOOPER.

CANKER-BLOOMS AND CANKER.

I am much interested in the quotation, of date 1582, given by Sir George Birdwood in the Athenœum of the 13th inst.; and if, in the face of the minute description of the sonnet, I fail to regard it as conclusive in its support of the usual view, yet I willingly acknowledge its weight.

Since my last letter, I have seen an example of the bedeguar attacking a garden sweet briar, and four other examples upon Rosa canina.

The doctrine that "there are many things we

know to be false in which it is good-good for our souls—to believe" is one upon which opinions are likely to be divided, the non-disturbing policy being one only too familiar as applied to missionary effort of any kind. I am reminded by it of the schoolgirl definition of faith as "believing quite firmly what you know can't possibly be true.

RICHARD F. TOWNDROW.

Bramatic Gossip.

The past week has, like the preceding, been totally devoid of theatrical novelty. With the performance this evening at the Garrick of Mr. Henry Arthur Jones's drama 'The Chevaleer' an autumn season begins of unprecedented vivacity and fulness.

'THE TEMPEST,' which is now in rehearsal at His Majesty's, is to be played in four acts, its note, we are told, being that of fantastic mystery. Sir Arthur Sullivan's music will be given with additional numbers from Mr. Raymond Roze. Much importance is attached to the scene of the wreck, which is to be extremely elaborate. Mr.
Tree will be Caliban; Miss Tree will play
both Ariel and Ceres; Miss Norsh Kerin will
be Miranda; and Mr. Basil Gill, Ferdinand. Messrs. Lionel Brough, Louis Calvert, S. A. Cookson, Julian L'Estrange, and Lyn Harding are also engaged,

The production on Monday at the Royalty of 'The Chetwynd Affair' will be preceded by that of 'Eriksson's Wife,' by Christopher St. John, and not, as has been previously asserted, by a new piece of Heijermans.

In the forthcoming revival at the Adelphi of 'The Taming of the Shrew,' Miss Lily Brayton will be Katharina, while Mr. Oscar Asche will double the part of Christopher Sly in the Prologue with that of Petruchio in the play.

In consequence, it is alleged, of the alterations ordered by the Theatres Committee of the London County Council, there will be no autumn season at Drury Lane, which will remain closed until Boxing Night brings with it the pantomime of 'The White Cat.'

'CHANTECLAIR' is the title of the new fantastic comedy of M. Rostand, the scene of which is laid, like that of the famous 'Birds' of Aristophanes, in Nephelococcygia. The cock it is who awakens the sun and causes him to rise. The cock it He appears to be the hero of the play, and is regarded otherwise than by the pigeons in 'The Hind and the Panther,' who repine that he should

d and the Fanther, who repine that he with midnight was the ethereal powers. With midnight maths at uncivil hours; Nay more, his quiet neighbours should mole Just in the sweetness of their morning rest. Beast of a bird, supinely when he might Lie anug and sleep, to rise before the light! What if his dull forefathers used that cry, Could he not let a bad example die?

'HER LADYSHIP,' a play by Mr. Metcalfe Wood, part author of 'The Elder Miss Blossom,' has been accepted for immediate pro-Blossom, duction by Mr. and Mrs. Kendal.

WHEN, on September 1st, 'Elizabeth's risoner' is revived at the Imperial, it will be 'Elizabeth's Prisoner preceded by a Prologue, the action of which passes in a New York coffee house-three years before the opening of the play.

Mr. WEEDON GROSSMITH has resigned, unsuited to him, the part offered to him in Mr. Pinero's forthcoming comedy. The engagements at present made include those of Mr. Dion Boucicault, Miss Marie Illington, Miss Lettice Fairfax, and Miss Dorothy Grimston.

For the production at the Criterion of 'Winnie Brooke, Widow,' Miss Ada Reeve has engaged Miss Dolores Drummond, Miss Dora Barton, Mr. Eric Lewis, Mr. Vibart, Mr. Farren, Mr. Walter Rignold, and Mr. Robb

A NEW theatre is to be erected in Shaftesbury Street, at the junction of Wardour and Rupert Streets. The management will be in the hands of Mr. Seymour Hicks and Miss Ellaline Terriss, and the name suggested is the Mascot.

ERRATUM.-No. 4008, p. 229, col. 3, 1, 26, for "Mary"

No notice can be taken of anonymous communications.

TO CORRESPONDENTS.—J. G. J.—T. H.—J. R. A.—
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